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# THE RAGE

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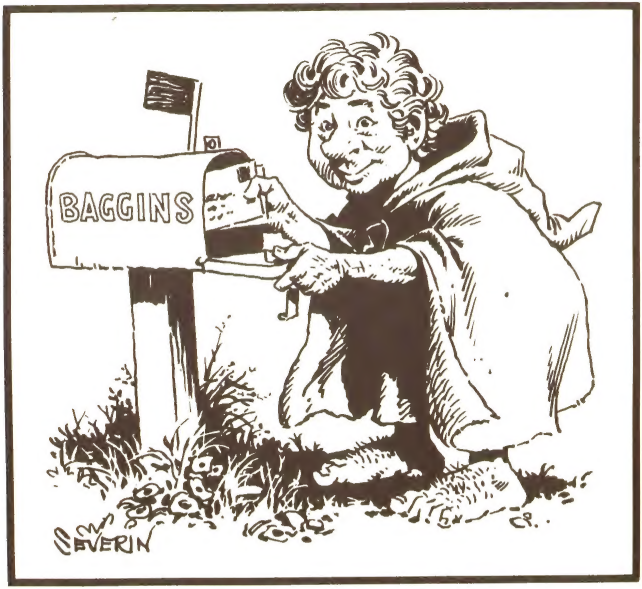


# MIDDLE EARTH

## BOX 18372 • MB • DENVER, CO 80218

THE ROCKET'S BLAST COMICOLLECTOR NO. 122

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FRONT AND BACK COVERS
BY MIKE PLOOG

# IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

OCTOBER, 1975

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FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1500 PER ISSUE

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SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.00, 10 for $9.00, 15 for $13.00, 20 for $17.00
FIRST CLASS: 5 issues $6.50, 10 for $12.00, 15 for $17.50, 20 for $23.00
AIR MAIL: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00
SINGLE COPY: Third Class-$1.25, First Class-$1.75, Air Mail-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 51, 52, 56, 57, 58, 70, 78, 90, 93, 94, 95, 96, 99, 100, 101, 102, 103, 106 107, 108, 109, 112, 113, 114, 115, 116, 117, 118, 119, 120

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THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR, MIKE McKENNEY AND MIKE ZECK.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

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THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: NOVEMBER 14, 1975
DECEMBER 26, 1975

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PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

# RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#51-48 pages-Oddity Page by Ray Miller, "I Like Comics" by Russ Cochran, Space Ghost drawing by Jim Jones, article on collector George Swartz and more.
#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.
#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.
#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.
#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.
#70-100 pages-Sword&Sorcery cover by Bob Juanillo, Comic Collectors Comments by Howard Siegel, final three pages of Don Newton's "The Savage Earth", RBCC Information Center by Ray Miller, and more.
#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIAMICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.
#90-140 pages-COLOR cover by Don Newton of man on giant bat, "The Williamson Collector", Captain America drawing, Comic Collectors Comments by Howard Siegel, "Pulps" on The Avenger, "Cliffhangers" on THE FIGHTING DEVIL DOGS, and more.
#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.
#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.
#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center, Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.
#96-112 pages-Barbarian cover by Bob Juanillo, Capt. Marvel & Superman by Jim Jones, "Critique", "Premium Classics", Comic Collectors Comments, "The Williamson Collector", "Pulps" on THE SHADOW, more.
#99-112 pages-Full color cover by Don Newton of Spy Smasher, "Cliffhangers" on DICK TRACY, Batman by Bill Black, SF IN REVIEW, Comic Collectors Comments by Howard Siegel, one page of Cannon & Sally Forth by Wally Wood, centerspread drawing of Capt. Marvel vs. Spy Smasher, "Pulps" on THE SHADOW (conclusion), "A Twist of the Dial", "Critique", and more.
#100-140 pages-Full color cover by Don Newton of Superman, "Koenig on Star Trek" by Walter Koenig, "An Index to the SFCA" by Larry Bigman (19 pages, including six of the RBCC's all time best covers by Robert Kline, Richard Corben, John Fantucchio, Wally Wood, and John Adkins (Richardson), Information Center by Ray Miller, centerspread by Robert Kline of King Kong, "Premium Classics", Comic Collectors Comments, "Critique", "The Williamson Collector", SF IN REVIEW and more.
#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Jan Strnad, SF IN REVIEW, "The Williamson Collector", and more.
#102-104 pages-Color cover by Robert Kline of Nightmare and Sleepy, "Wood's World", "Williamson Collector", "Commando Cody, Sky Marshal of the Universe", Comic Collectors Comments, "Pulps" on DOC SAVAGE, Hannes Bok Portfolio, Information Center and more.
#103-124 pages-Full color cover by Morris Scott DoTTens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.
#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art
#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with part one of a Capt. Science reprint.
#108-96 pages-Full color cover photo from DAY THE EARTH STOOD STILL, "Films Fantastique" on THE DAY THE EARTH STOOD STILL, "Pulps" on Ray Bradbury (part 2), "Wood's World", First Information Center by Don Rosa, Robert E. Howard index and more.
#109-104 pages-Conan scene by Mike Zeck is cover, "An Evening With Leonard Nimoy", "Nostalgia, What Is That?", Comic Collectors Comments, Information Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.
#112-92 pages-Don Newton cover of Flash Gordon, "Films Fantastique" on 2001: A SPACE ODYSSEY, Houstoncon report, "The Williamson Collector", "Dell Comics Are Good Comics", Information Center by Don Rosa, index to second season of THE MAN FROM UNCLE, 1st season of THE OUTER LIMITS, THE CISCO KID movies, Showcase comics #1-50, "Critique" and more.
#113-88 pages-Cover by R.C. Harvey, "Adventures in Fandom", "The Williamson Collector", Information Center by Don Rosa, index on the third season of THE MAN FROM UNCLE, second season of THE OUTER LIMITS, titles of the SUPERMAN tv show episodes, Richard Corben index, Showcase comics #51-93, Comic Collectors Comments, and more.
#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck; Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to 's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Gramma 4-colors index, and more.
#115-84 pages-Front cover of Jason & Hydra by David L. Carson, back cover of "Night On Bald Mountain" demon by Steve Fabian, interviews with John Goldwater, Leonard Darvin & Dr. Fredric Wertham, Dell Comics are good Comics, Part one of first "EC Artist Collector", "Wood's World", "An MLJ Comic", Information Center by Don Rosa, tv's THE AVENGERS 2nd season, the entire SUPERMAN tv series, "Otto Binder As I Remember Him" by C.C. Beck, and more.
#116-80 pages-Front cover of The Spirit by Don Rosa and the back cover of the Spirit by Mike Zeck, "The End of An Era" by William Parente, "EC Artist Collector", "Cinematically Speaking" on the Star Trek production models, Dell Comics are Good Comics", Information Center by Don Rosa, tv's AVENGERS 3rd season, Barry Smith index, Capt. America comics #1-40, WILD WILD WEST 1st season, Sherlock Holmes sound films & more.
#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.
#118-84 pages-Star Trek front cover by Mike McKeney, back cover by Steve Fabian, "The Cage/The Menagerie. A Comparison", "Where No Man Has Gone Before", "Star Trek: Beyond The Pilots", "An Evening With Gene Roddenberry", THE PERTWILLABY PAPERS part two, Dell Comics Are Good Comics, Information Center by Don Rosa, index to Star Trek's first season, WILD WILD WEST 3rd season, and more.
#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.
#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.
#121-80 pages-Full color cover by Don Rosa, this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare little seen Bode art.

EDITORIAL

FIRST OFF I WANT TO ACKNOWLEDGE THAT MIKE McKENNEY DID THE SPECIAL LOGO FOR THE FRONT COVER OF THIS ISSUE. THE ARTWORK USED ON THE FRONT AND BACK COVERS WAS PROVIDED BY RICHARD KRAVITZ FROM HIS COLLECTION.

NOW, HERE'S SOME NEWS YOU MAY HAVE PROBABLY BEEN EXPECTING. BEGINNING NEXT ISSUE I AM GOING TO HAVE TO INSTITUTE NEW SUBSCRIPTION RATES DUE TO THE IMPENDING POSTAL RATE INCREASE. I'VE BEEN DREADING THIS MOMENT FOR NEARLY A YEAR AS I'VE BEEN EXPECTING IT THAT LONG. THAT IS ONE OF THE REASONS I LOWERED THE RATES WHEN I TOOK OVER AS I KNEW THAT A RAISE FROM WHAT THEY HAD BEEN OVER A YEAR AGO WOULD HAVE MADE THEM A BIT EXPENSIVE FOR SOME PEOPLE. AS IT IS I DON'T KNOW EXACTLY WHAT THE INCREASES WILL BE EXCEPT FOR THE FIRST CLASS AS THEY ALWAYS RAISE EVERYTHING ELSE WHEN THEY RAISE THE PRICE OF A STAMP, BUT THEY HAVEN'T ANNOUNCED YET WHAT THIRD CLASS WILL BE. IN THE CASE OF FIRST CLASS I CAN STATE DEFINITELY THAT THE RAISE WILL BE EXACTLY WHAT THE INCREASE WILL COST ME, WHICH WILL BE ABOUT 25¢ PER COPY. THIS WILL MAKE THE FIRST CLASS RATES ABOUT WHAT THE CURRENT AIR MAIL SUB RATES ARE. I'M NOT SURE YET WHAT I'LL DO WITH AIR MAIL AS THE POST OFFICE IS TALKING ABOUT ABOLISHING THAT DISTINCTION DUE TO ALL MAIL NOW GOING AIR MAIL ANYWAY. SO I'VE GIVEN YOU FAIR WARNING SO THAT YOU CAN RENEW EARLY IF YOU WISH OR EVEN RENEW FOR A LONGER PERIOD IN ORDER TO SAVE. I'LL STILL BE ACCEPTING SUBSCRIPTIONS AT THE CURRENTLY LISTED RATES UNTIL THE NEXT ISSUE COMES OUT WITH THE LIST OF NEW RATES. I'M HOPING THAT THE P.O. WON'T MESS AROUND WITH THIRD CLASS TOO MUCH SO THAT I CAN KEEP THOSE RATES AS LOW AS POSSIBLE AS THE LAST THING I WANT IS THE RBCC PRICED OUT OF THE REACH OF ANYONE.

NOTE THE NEW AD I HAVE IN THIS ISSUE FOR MOVIE STILLS WHICH I'M SELLING. IF I GET A GOOD REACTION TO THESE I'LL TRY TO SECURE OTHERS TO SELL. THESE ARE NOT ONE OF A KIND, OF COURSE, AS I GET THEM MADE UP FROM NEGATIVES AND THEY ARE VERY HIGH QUALITY PHOTOS.

ROD SERLING AND "TWILIGHT ZONE" FANS SHOULD CHECK OUT THE CURRENT ISSUE OF FAMOUS MONSTERS (#121) AS IT HAS A FINE TRIBUTE TO SERLING WHICH IS AN EXCELLENT SUPPLEMENT TO THE ARTICLES I HAVE IN THIS ISSUE OF THE RBCC. IT IS RARELY THAT I RECOMMEND AN ISSUE OF FAMOUS MONSTERS BUT THIS TIME THEY DID AN INTELLIGENT JOB. EVEN THEIR "DEATHRACE 2000" FEATURE IS VERY GOOD.

BY THE BY, DON'T WORRY IF AN OTHERWISE REGULAR FEATURE SHOULD NOT APPEAR IN AN ISSUE OF RBCC AS SOMETIMES THEY ARE LEFT OUT DUE TO THE MISSING OF THE DEADLINE OR EVEN LACK OF SPACE. IF I EVER DROP A REGULAR FEATURE I'LL STATE IT IN HERE FIRST.

FOR THOSE OF YOU COLLECTING THE WORK OF MIKE ZECK, HE HAS HAD STRIPS APPEAR IN THE FOLLOWING CHARLTON COMICS SO FAR: SCARY TALES #2, GHOST MANOR #26, AND ONE PAGE ONLY IN CREEPY THINGS #2. AND THERE IS MORE TO COME!

IT IS INTERESTING TO NOTE THAT THIS DECEMBER WILL MARK THE BEGINNING OF THE FIFTEENTH CONSECUTIVE YEAR OF PUBLICATION OF THE ROCKET'S BLAST (IT WAS KNOWN AS THE ROCKET'S BLAST FOR A FEW YEARS BEFORE G.B. COMBINED IT WITH THE OLD COMICOLLECTOR AND MADE IT THE RBCC). THE RBCC REMAINS THE OLDEST CONTINUALLY PUBLISHED FANZINE IN COMIC FANDOM.

NEXT ISSUE WILL FEATURE SPECIAL FRONT AND BACK COVERS BY STEVE FABIAN OF SCENES FROM "MAXOR" AS WELL AS A WRITE-UP ON THE ORLANDOCON, AMONG OTHER THINGS.

* * * * * * * * * * * * * * *

Dear Jim,

Your Bode issue was great.

I showed the ish to some of my friends and they agreed with me that it is the greatest issue of RBCC ever thus far. I cannot find words to describe the delight that I found in reading this long-awaited issue. I discovered much that I had not previously known about Bode...it was totally outstanding! The cover by Rosa was beautiful and the color complimented it. Manny's article was interesting and different, as was said in the intro. Jim, all in all this was a fitting tribute to Bode, one that he surely would have appreciated as I did, and definitely the best that could possibly be done. I know that you put much effort in that one issue, and I and all who loved the Bode issue as much as I did, appreciate it.

Ken Stribling
5273 Wayneland Dr.
Jackson, Miss. 39211

Dear Jim,

Received my Bode RBCC and all I can say is FANTASTIC! I wasn't sure what would happen when 'ol G.B. left the RBCC, but I am more than pleased with the result. This issue and the STAR TREK oriented RBCC are my favorites.

You are to be congratulated on your writing and editing ability.

Pete Shetter
511 South 6th Street
Oregon, Illinois 61061

Dear Jim,

After reading ROCKET'S BLAST #121 I had to write you on behalf of the rest who feel the same way as I do.

To have a memorial issue dedicated to Vaughn Bode' was wasteful, un-called for and uninteresting. I do like Bode' art, don't get me wrong, but to have the whole issue on him was plain ridiculous. I'm sure some of the readers don't even know who the man was. A few pages and just the cover would have gotten the idea across. If I knew 121 was "Bode ish" I would have told you not to send it to me. Hope it doesn't happen again!

John S. Iavarone
7 Glendale Avenue
Albany, New York 12208

Dear Jim,

I thought I'd write you a letter concerning the RBCC #121. My opinion on the entire issue (well most of it) was that it was a total waste of paper. Vaughn Bode had to be one of the most disgusting, perverted and sick artists to ever hit comic fandom. To devote an issue of the RBCC to him was, as I said before, a waste of paper.

Stephen Barrington
P.O. Box 1912
Mobile, Ala. 36601

I KNEW THAT THERE WOULD BE SOME PEOPLE WHO WOULDN'T LIKE THE BODE ISSUE BEFORE I EVER DID IT. DUE TO THE LARGE NUMBER OF SUBSCRIBERS I HAVE IT WOULD HAVE BEEN FOOLISH FOR ME TO EXPECT THAT EVERYONE WOULD LIKE IT, JUST AS NOT EVERYONE LOVED THE SPECIAL STAR TREK ISSUE OF RBCC, BUT MOST PEOPLE DID LIKE THAT ONE JUST AS MOST OF THE READERS LIKED THE BODE ISSUE. ALTHOUGH I'VE HEARD A COUPLE OTHER COMPLAINTS ON IT THROUGH G.B. LOVE AND DON ROSA WHO'VE HAD PEOPLE VOICE THEIR OPINIONS TO THEM, THESE TWO LETTERS ABOVE ARE THE ONLY COMPLAINTS ON IT THAT I HAVE PERSONALLY RECEIVED. I'VE RECEIVED MANY COMMENTS OF PRAISE ON THE ISSUE, MANY MORE THAN I USUALLY RECEIVE ON AN AVERAGE ISSUE. ON TOP OF THAT, RBCC #121 HAS SOLD OVER ONE THOUSAND COPIES TO DEALERS, COMPARED TO THE RECENTLY ATTAINED 220 COPIES PER ISSUE I'D BEEN SELLING TO DEALERS, AND I DID NOT SOLICT THESE DEALERS ORDERS. THEY CAME TO ME AND SAID "PLEASE SELL ME A QUANTITY OF THE ISSUE. IT'S GREAT!" THIS IS GOOD FOR THE RBCC IN MANY WAYS AS IT MEANS THAT MANY MORE PEOPLE THAN USUAL WILL SEE THIS ISSUE OF RBCC (#121) AND THUS THE MAGAZINE WILL RECEIVE MORE EXPOSURE IN FANDOM. ON THE STRENGTH OF THAT ISSUE SOME DEALERS HAVE EVEN INCREASED THEIR STANDING ORDERS ON THE REGULAR ISSUES. I HONESTLY DID NOT EXPECT THE MAMMOTH RESPONSE THIS ISSUE GENERATED SO QUICKLY. BUT I'M GLAD IT HAPPENED AS IT WILL HELP ME MAKE THE RBCC AN EVEN BETTER MAGAZINE.

Dear Jim:

I wish to congratulate you on the excellent issue of the RBCC devoted to the memory and achievement of Vaughn Bode'. To have had such short notice, you have brought together a remarkably informative set of articles which serve as a suitable memorial to the genius of a great comic artist. In my opinion, Bode' was one of the two or three top creative minds to emerge in the field of comic art in the last decade. The pity is that only after his death will this become generally known. Perhaps your special issue will be one of the first steps in bringing about the recognition Bode' deserves.

Incidentally, I like very much the new direction the RBCC has taken under your editorship. The articles, the art, and the features make it a great pleasure to read.

M. Thomas Inge
8624 Waxford Road
Richmond, Virginia 23235

Dear Jim,

Your latest issue (121) is your best yet. It's too bad an artist has to die before you devote an issue to him.

Fred Nardelli
RD 4
Amsterdam, New York 12010

ORK! YOU'VE GOT ME! YOU'RE RIGHT! YOU'VE GIVEN ME THE PUSH I NEEDED TO GET OTHER IDEAS FOR FUTURE SPECIAL ISSUES OF THE RBCC WHICH WILL BE DEVOTED TO PEOPLE WHO ARE STILL ALIVE AND WHO ARE ALSO FANDOM FAVORITES.

Dear Jim,

I've just finished reading "Forbidden Planet: Revisited" and I find it well written, even though you skimmed over what is actually the "moral" of the film: Commander Adams points out, near the end of the movie, that even though the Krel were highly advanced, the primitive emotions of their long-forgotten ancestors were still buried deep within them. The Krel machinery released these forces, just as it created the Id monster of Morbius'. "That's why we have laws and religions," says Adams - to keep our feral emotions in check. Admittedly, this view is highly unpopular in 1975, even though it seems that as our "freedom" and "liberation" increase, so do our lack of responsibility, our cruelty and our bestiality (i.e., anybody checked the U.S. crime rate recently?)

Now you claim that "He Walked Among Us" is "the only comic book story ever to question any religious concepts." I suggest you read Jerry Weist's article again and then consider "Project...Survival!", "The Exile!", and maybe even "Upheaval." It's true that the challenge to Christianity is not as arrogant in any of these as it is in "He Walked...", but it is there.

Dwayne Detrow
651 S. Potomac Street
Hagerstown, Md. 21740

PERHAPS I SHOULD HAVE WORDED MY COMMENT AS DESCRIBING IT AS THE ONLY STORY WHICH SERIOUSLY QUESTIONED RELIGIOUS CONCEPTS AS IT IS THE ONLY ONE HITTING AT THE VERY FOUNDATION OF THE GOD, ETC. CONCEPT. ALTHOUGH THE FIRST TWO ADDITIONAL STORIES YOU SIGHT ARE AIMED AT PRESENT DAY REALITIES, THEY DON'T DELIVER THE SAME STAGGERING FORCE AS "HE WALKED..." DOES. PLUS ONE HAS TO STRETCH THINGS A LITTLE TO FEEL THAT "THE EXILE" ACTUALLY QUESTIONS RELIGIOUS CONCEPTS. RATHER "THE INFERIORS" IN WEIRD-SCIENCE FANTASY #28 MIGHT BE A BETTER DELEGATE FOR THAT POSITION.

Dear Jim,

I've subscribed for over a year now and have back issues thru #79. Since you've become editor, RBCC (an already almost perfect fanzine) has doubled in quality with each issue. You should charge at least $3-$4 for the Star Trek issue. It was magnificent. More Don Rosa art!! He is super great!!!

Ruth E. Bell
2820 Residence
Alton, Illinois 62002

A LOT OF OTHER PEOPLE LIKED THAT STAR TREK ISSUE TOO AS I HAVE LESS THAN FIFTY COPIES LEFT. ALTHOUGH DON DOES NOT HAVE THE TIME TO DO ANOTHER STRIP IN THE NEAR FUTURE HE'LL STILL BE PUTTING A LOT OF WORK INTO HIS COLUMN AS USUAL AS WELL AS DOING OCCASIONAL FULL PAGE DRAWINGS.

Dear Jim:

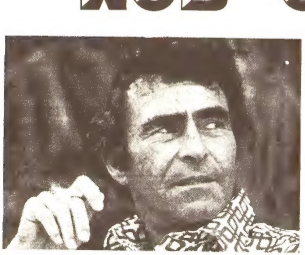
That was a great issue on Bode. Answered a lot of questions I had about him, his history, and his work. Very well done.

R.C. Harvey
208 W. John Street
Champaign, Ill. 61820

THIS BEHIND THE SCENES SHOT FROM "THE TWILIGHT ZONE" SHOWS WARDROBE MAN JIMMIE TAYLOR WITH TWO OF THE ALIENS FROM THE EPISODE "MR. DINGLE THE STRONG".

# An Interview With—

# ROD SERLING



Serling Won All of TV's Major Awards

THIS INTERVIEW ORIGINALLY APPEARED IN "GAMMA" #1, A SCIENCE FICTION MAGAZINE, IN 1963 WHEN "THE TWILIGHT ZONE" WAS STILL ON THE AIR IN ITS ORIGINAL NETWORK RUN.

* * * * * * * * * * * * *

AS ONE OF THE "PIONEERS" OF TV, YOU SEEM TO HAVE SURVIVED ITS MANY CHANGES, WHILE MOST OF THE OLD GUARD (CHAYEFSKY, MOSEL, FOOTE) HAVE MORE OR LESS DESERTED THE FORT. CAN YOU EXPLAIN THIS?

I'm still in television - though I'm doing other things now too, such as screenplays - because I was lucky enough to sell a series to CBS, THE TWILIGHT ZONE, in which I could continue to function creatively. The live dramatic shows that developed and supported the Chayefskys and Mosels just don't exist anymore, and so they got out of TV, headed for Broadway or took up screenwriting. I was fed up myself when ZONE sold, and if it hadn't I probably wouldn't be in the game today. In fact, I've only written two or three other teleplays since ZONE got rolling.

HOW MANY OF THE TWILIGHT ZONE SCRIPTS HAVE YOU WRITTEN?

Well, we went on the air in the autumn of '59, and now our fourth season is underway...Counting the new hour-long scripts I did for it the total is over half a hundred. Under my contract I had to write 80% of the first two season's shows. Now the pressure is off, which is a helluva big help. The grind was more than I'd bargained for. As exec producer as well as writer I had to sweat out all kinds of stuff - ratings, set costs, casting, locations, budgets...Time was a luxury. If I dropped a pencil and stooped to pick it up I was five minutes behind schedule.

WHEN TWILIGHT ZONE WAS DROPPED BY THE SPONSORS AFTER ITS FIRST SEASON, DIDN'T A LOT OF FANS WRITE IN TO COMPLAIN OF THIS?

Not exactly. We knew we had a strong show, so we sent out appeals to the viewers, asking them to write us if they wanted ZONE to continue. We got over 2500 cards and letters in response, all of them urging us to stay on TV. This sold the sponsors, and we were able to continue.

WHAT AWARDS HAS ZONE GARNERED?

Quite a few. In January of 1960, it won a double award - as Best New Program (edging out THE UNTOUCHABLES by a single vote) and as Best Filmed Series. We also won the Screen Producers Guild Award as Best Produced TV series of the year. Then there are the Emmys I got for writing ZONE. And we've also won the "Hugo" awards, of course, from the science fiction conventions. And the Golden Globe Award this year. All very gratifying.

WASN'T ZONE ORIGINALLY PLANNED AS AN HOUR SERIES?

Actually, yes. I did a pilot at the hour length, "Time Element", about a man who re-lives Pearl Harbor, and this appeared on the Desilu Playhouse in November of 1958. Then we decided to go for the half-hour format. This season we shifted over to the hour length. For next season, looks like we'll return to the half-hour format. It suits the show at that length.

UP TO ZONE, YOU'D WRITTEN NO FANTASY OR SCIENCE FICTION. WHY DID YOU PLAN A SHOW OF THIS TYPE FOR YOUR FIRST SERIES?

For two reasons. Because I loved this area of imaginative storytelling - and because there had never been a TV series like it. The strength of TWILIGHT ZONE is that through parable, through placing a social problem or controversial theme against a fantasy background you can make a point which, if more blatantly stated in a realistic frame, wouldn't be acceptable. Because of this, from time to time, we've been able to make some pertinent social comments on conformity, on prejudice, on political ideologies, with out sponsor interference. It offered a whole new outlet, a new approach. I know I've been knocked by some veteran science fiction writers who've spent the better part of their lives in this creative area - I've been called an opportunist who's taken this story form that these guys have sweated out for years and used my reasonably affluent name to just step all over them and get my show on the air. Well, all I can say to these people is, I'm sorry they feel this way. ZONE was an honest effort on my part. I tried not to step on any toes, but with a show such as this, you're almost bound to.

COME TO THINK OF IT, YOU DID WRITE A SCIENCE FICTION SCRIPT FOR MGM, DIDN'T YOU?

It was never produced - but I did a full screenplay on NO BLADE OF GRASS. This was a beautiful science fiction yarn, and I'm sorry it never got off the ground. Maybe it will be made some day.

HOW MUCH OF TWILIGHT ZONE DO YOU OWN?

50% - plus the fact that I own the negatives of the show. Eventually, we hope to send it all over the world.

AS THE HOST ON ZONE YOU'VE BEEN CALLED "A THIN HITCHCOCK." HOW DO YOU LIKE STEPPING IN FRONT OF THE TV CAMERAS?

There was no running character we could use as host, so CBS picked me. I had done some promotional films for them and they looked at these and decided on giving me a try. Actually, I photograph better than I look. Now people see me on the street and they say "Gee, we thought you were six foot one," and I know they're thinking "God, this kid is only five feet five and he's got a broken nose!" But I think I've improved a lot

since the first season, and the ham in me is pleased with this.

WHAT ABOUT YOUR HIGHLY PUBLICIZED TROUBLES WITH CENSORSHIP? HAS THE SITUATION IMPROVED SINCE THE DAYS WHEN YOU BATTLED THE SPONSORS OVER "NOON ON DOOMSDAY" AND "A TOWN HAS TURNED TO DUST"?

In the overall field of TV there's been no real improvement. If anything, it's worse. Sponsor interference is a stultifying, often destructive and inexcusable by-product of our mass-media system. Ideally, a sponsor should have no more interference rights than an advertiser in a magazine. At one time the networks could have demanded and received creative prerogatives. They could have demanded some kind of cleavage between the commercial and the artistic aspects of a program. But they gave this prerogative away.

DO YOU MISS THE TOOTH-AND-NAIL SPONSOR BATTLES CHARACTERISTIC OF YOUR "PLAYHOUSE 90" DAYS?

I never liked it. For years the newspapers portrayed me as the two-fisted kid who fought for every show I got on the air, a petulant little bastard who battled with everybody. In contrast to some guys who never spoke out maybe I was controversial. I went on record - but many other writers did too who didn't happen to get the publicity. Chayefsky, for example, was as tough and honest a guy in his reaction to pressures as anyone I know. Same with Reggie Rose. We all spoke out to keep certain ideas and themes intact - and as often as we lost we sometimes won. But, if you stay in the game long enough you begin to precensor yourself.

[ABOVE:VETERAN ACTRESS AGNES MOOREHEAD STARRED IN THE RATHER UNIQUE EPISODE "THE INVADERS" WRITTEN BY RICHARD MATHESON. MOOD AND MYSTERY WERE ACHIEVED BY NOT HAVING ANY DIALOGUE SPOKEN IN THE STORY UNTIL THE CLOSING SCENE.]

HOW WOULD YOU RATE YOUR PRESENT "TWILIGHT ZONE" EFFORTS WITH YOUR EARLIER WORK FOR SHOWS SUCH AS "PLAYHOUSE 90"?

This is like comparing a short story to a novel. I've written ZONES in a day - I averaged one a week for a while - and I used to spend months polishing a 90. The scripts are often written and produced much too fast. We aim for quality but we don't always achieve it.

YOU DON'T SEEM FULLY SATISFIED WITH YOUR PRESENT OUTPUT. HAVE YOU THOUGHT OF DOING A BROADWAY PLAY?

Many times. I've tried to write for Broadway, but my attempts have not pleased me. I tried like the devil to turn "Requiem for a Heavyweight" into a legitimate play, did six rewrites, then gave it up when David Susskind agreed to produce it as a film. I did the screenplay, which seemed to turn out pretty well. I'd say my principal goal is to write a good novel, which is the toughest of all to bring off. I sweated blood on those Bantam short story collections, so I know how far away I am from the craftsmanship required of a novel.

WE'VE HEARD YOU DON'T USE A TYPEWRITER. WHY?

In the beginning, back in the early 50s, I used to bang out the stuff myself, in a kind of one-handed, punching style which was tough on the keys. Then I began to use a dictaphone, to save time, and I found I liked it. Now, with my dialogue, I get a chance to "sound it out." I really play the ham, too. With the big, emotional scenes I shout and roar and play all the parts. It helps to "live it up" as much as possible.

LET'S EXAMINE YOUR EARLY YEARS. HOW DID YOU GET INTO PROFESSIONAL WRITING?

I grew up in Binghamton, New York, and edited the school newspaper. My father was a wholesale butcher, and a good one, but he didn't want me and my brother Bob stuck behind a meat counter. Wanted us to go to college. War came along, and I joined the Army paratroopers in '43, took up boxing in the service, won 17 of 18 bouts, then broke my nose in two places and quit. Spent three years in the Pacific then went on to Antioch College in Ohio under the G.I. Bill. I really didn't know what I wanted to do with my life, but I felt a need to write, a kind of compulsion to get some of my thoughts down, so I began doing radio scripts, working part-time as an announcer at WINR. In 1950, which I was a senior, a script of mine took second place in a "Dr. Christian" contest, and my wife Carol and I got a free trip to New York out of it. By then I was hooked.

DID YOU START SELLING RIGHT AWAY?

Well, I sold a TV script for $100 shortly thereafter, then got 40 rejections in a row! Television was in its primitive stage then, and radio was dying. In order to eat, I became a staff writer in Cincinnati. The grind was murderous - everything from soap commercials to public-service announcements to half-hour documentaries. I learned discipline, absorbed a time sense and a technique, but I was desperate to break away. They had me doing "folksy" bits - for which you only needed two elements: a hayseed M.C. who strummed a guitar and said "Shucks, friends," and a girl yodeler whose falsetto could break a beer mug at twenty paces. I also had the chore of composing prayer messages for an ex-tent revivalist, a fat-faced slob I cordially detested on sight. So, when I sold three radio scripts in the winter of '51, I walked out for good. I earned around $5,000 in my first year of free-lancing.

WASN'T "PATTERNS", IN JANUARY OF 1955, YOUR FIRST REAL SUCCESS?

That's right. I'd written 71 other scripts up to that time, but it took PATTERNS to put me over, and it was an instant hit. One minute after that show went off the air my phone started to ring; it's been ringing ever since! Because of PATTERNS, within two weeks, I got 23 bids to write teleplays, several screenplay offers, 14 requests for interviews, two luncheon invitations from Broadway producers and bids from a book publisher. I suddenly found that I could sell practically everything I had in the trunk, and I had 20 of my scripts telecast that season, earning $80,000. I still blush when I think of some of the bombs I unloaded that year, but I was the hungry kid left all alone in the candy store. Man, I just grabbed! My first screen job was at Fox on a war flick called BETWEEN HEAVEN AND HELL. I turned in a script that would have run for nine hours on the screen. As I recall, it was over 500 pages. I didn't know what the hell I was doing. They just said "Here's fifteen hundred bucks a week-write!" So I wrote. They eventually took the thing away from me and handed it over to six other writers, but I lay claim to the fact that my version had some wonderful moments in it. In nine hours of script, by God, there was to be a couple of wonderful moments!

YOU GOT YOUR FIRST EMMY OUT OF "PATTERNS". HOW MANY DO YOU HAVE BY NOW?

Got one for REQUIEM, one for THE COMEDIAN and a couple for TWILIGHT ZONE. I've been damned lucky.

HOW DID SUCCESS AFFECT YOU WHEN YOU JUMPED FROM $5,000 A YEAR TO $80,000?

You can't throw overnight success down your gut and expect ready digestion. Life took on a glittering, unreal quality. I wandered through a crazy, whipped-cream world where everything was suddenly mink and mobile dollar signs. In '59, for PLAYHOUSE 90, I did a fictionized version of the problems you encounter which I called "The Velvet Alley". The externals of the play were definitely autobiographical - the pressures, the assault on values, the blandishments that run in competition to a man's creativity. I left strips of flesh all over the studio with that one. Success can be frugged. The major fear is, once you've got it, will you lose it? You become accustomed to a gardener and a big house and a pool and a Lincoln in the driveway. As a creative artist, if acquisition becomes more important than the work you put out, then you're in deep trouble. That's what happened to the protaganist in my teleplay.

CAN YOU CONTINUE TO EXPAND IN TV?

I doubt it. Part of this has to do with the age we live in. There's a general tendency toward escapism, because everyday reality is awfully tough to swallow. We're living on the doorstep of the hydrogen bomb and we don't know, between Monday and Friday, just what the hell is going to happen to us. In drama this means the public can't accept strong meat; they want to forget their troubles with cowpokes and private eyes. So a serious writer, with something to say beyond "Howdy, pard," has to turn to other fields. Television tries to please everybody. To achieve what the sponsor thinks of as "the mass level" you end up with blank verse written on a marshmallow! And after awhile, when you're told things like troops can't ford a river if Chevy is the sponsor, you just don't give a damn.

HOW DO YOU ESCAPE THE TV GRIND?

We still manage to get away once a year for two months up on Lake Cayuga in New York. We've got a cabin up there built by my wife's great, great grandfather. We take the kids, Nan and Jody, and head for the lake each summer. I do a lot of boating and water skiing and fishing up there. Helps keep me in shape. Fact is, I'd go nuts without those two months.

OF ALL YOUR 200 OR MORE PRODUCED TELEPLAYS, CAN YOU PICK A FAVORITE?

I'd have to give the nod to REQUIEM. It brought me the most satisfaction, and I think it is my best job of writing. Its basic premise is that every man can and must search for his own personal dignity. My ex-prize fighter did just that, and I think there was particular poignance in having a discarded, battered hulk of a man move out into the world that had cheered him and was now alien to him.

COMING BACK TO THE PRESENT STATE OF TV, DON'T YOU THINK THAT PAY TELEVISION MIGHT BE THE ANSWER TO BETTER PROGRAMMING?

I wish I could see it that way, but I don't. The guys behind it will want to milk as many quarters or half-dollars as possible out of people, so meaty, controversial themes, appealing to a more limited audience won't be welcome. TV is diseased, and a dab of Mercurochrome isn't the answer when it's obvious that the total organism needs major surgery.

THEN YOU DON'T LINK YOUR FUTURE WITH TV?

I don't know what's in my future. But I'd like to do more screenplays, work for the legitimate stage, maybe even try my hand at direction - just once, to see how it feels from that end - and then tackle the novel. I just hope to God I can take the time off to do that novel. I'm a security-hungry guy, and I work best under pressure. And you can't do a good novel under pressure. So, I can't plan too far ahead. As Jonathan Winters says, "It's tough enough getting through Saturday."

* * *

[ABOVE: RICHARD KYLE AS THE ALIEN IN THE EPISODE "TO SERVE MAN" BASED ON A STORY BY DAMON KNIGHT.]

***DEATHS***

# 'Twilight Zone' Creator Serling

BY JAMES VAN HISE

An important part of my past died on Saturday June 28. But the memories he left behind, delivered with a voice soft and precise, will never be forgotten. The images created by Rod Serling as host and producer of THE TWILIGHT ZONE cannot be emphasized enough in terms of importance, for to a child who grew up during those years as I did that show was an important key to unlocking my imagination so that I could learn to see not just beyond the world around me, but into that world itself more clearly. And if those images now seem somewhat less bright and fresh as we review them today, it is only because of how much followed in its wake that was strengthened by its lead. This by no means undermines its importance though for to a child weaned on THE TWILIGHT ZONE in its original airing it was an important world unveiled, the like of which had not been seen before. Television was almost devoid of fantasy and SF before THE TWILIGHT ZONE, and this series showed what was possible when one tried. And as important as those stories themselves was the host who calmly introduced us to them, underscoring them with pithy comments and meaningful observations, endearing us to his soft-spoken brand of logic.

He was born Rodman Edward Serling Dec. 25, 1924 in Syracuse, New York. He attended school in Binghamton, N.Y. and on the day of his graduation in 1942 he enlisted in the Army paratroopers where he served three years in the Pacific.

He attended Antioch College and went to New York in 1948 as a fledgling radio writer. He won second prize in the annual script competition for the "Dr. Christian" radio series.

Serling fought in the Golden Gloves and was runnerup in the featherweight division championships. It was here that he found the inspiration for his pay "Requiem for a Heavyweight". Even in THE TWILIGHT ZONE itself boxers popped up as characters now and then.

He married the former Carolyn Kramer in 1948 and they had two daughters, Jody and Nan.

Serling's "Patterns", about ambition in big business, was one of the highlights of the 1955 television season, earning him his first Emmy and making him a much sought after writer. He became the first writer to ever receive a Peabody award.

This was followed by such plays as "Requiem for a Heavyweight", "The Comedian," "Dark Side of the Earth," "The Velvet Alley", "Rank and File" and "A Town Has Turned to Dust."

In 1959 Serling launched THE TWILIGHT ZONE which ran for five years, including one year of one hour shows. It was this show that brought him national fame due to his weekly appearances before the camera as its host.

He wrote the pilots for "The Loner" and "The New People", as well as the first draft script for the movie "Planet of the Apes". Of this Serling had said "I worked on the screenplay for well over a year, and thirty or forty drafts came out of it. I could've taken the excess pages and made a series about it!"

In 1970 he created "Night Gallery" which began as a tv movie based on his book "The Season to Be Wary". He thought little of the series and even before it was aired he said publicly that he had no control over its content and that all they were doing was paying to use his name. He said any scripts which he wrote for them would be taylor made, meaning that they would tell him what to write.

He wrote "A Storm in Summer", about racial prejudice, a favorite subject of his. The play was named the outstanding television drama of 1970.

Serling did the voice-overs for many commercials, but he steadfastly refused to do cigarette commercials. A smoker himself, he referred to the habit as "a monkey on my back" which he couldn't kick and which he couldn't function without.

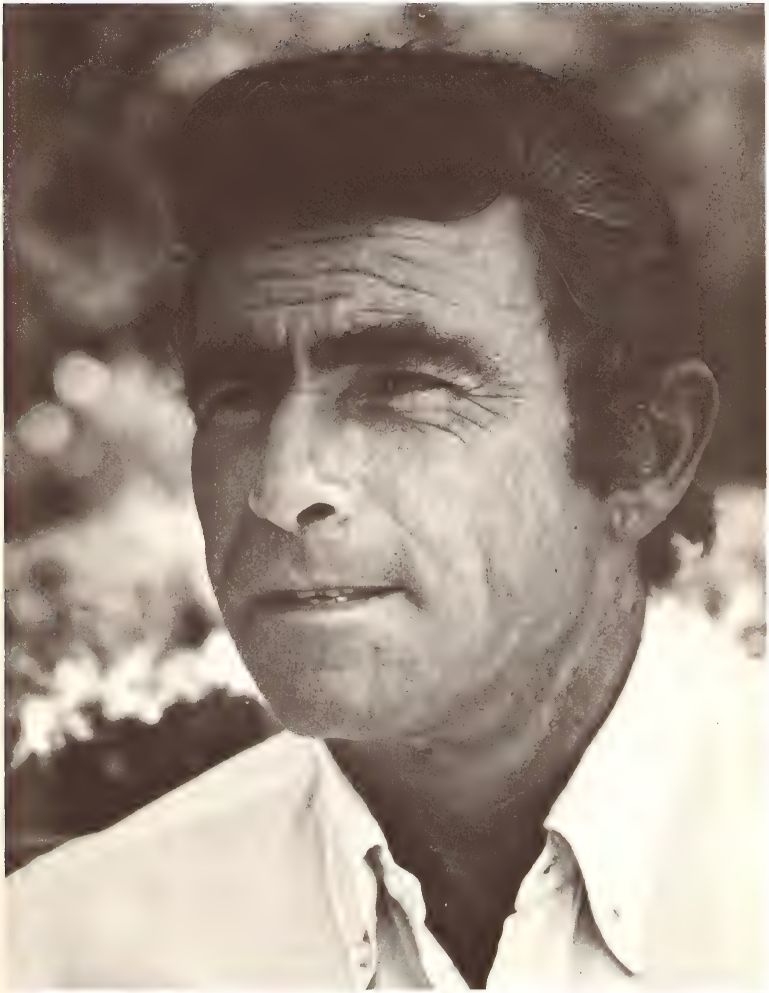
His brother Robert is a well known aviation writer and author of "The President's Plane Is Missing." Rod said, "I had a book come out the same time as his. His sold 81,000 and mine, "A Season To Be Wary", sold 3,000. I said the intellectual never wins."

Serling died at Strong Memorial Hospital in Ithaca, N.Y. two days after undergoing open heart surgery. He had suffered a mild heart attack in May and suffered another after surgery, which brought about his death.

Serling did not just relegate his social commentary to the printed page as in 1971 he toured colleges, lecturing on current state of political affairs and the repressiveness of the Nixon regime.

He was a many faceted man who to many will never be forgotten, myself included, as there are few people I admire as much as I did Rod Serling.

ROD SERLING



Greetings Mr. & Mrs. North America and all the ships at sea.
FLASH!

I'm typing up IC a bit early this month with the intent of delivering it personally to Jim Van Hise when I take my first vacation! I'm planning to drive down to Florida, visit DisneyWorld, and go down to the beaches and stare at the ocean. Yes, STARE at the ocean. In fact, since seeing "JAWS", I'm considering moving a little further inland...to Council Bluffs,Iowa, maybe. Actually I had a deathly fear of sharks long before Peter Benchley came along...I simply thank him for giving me so many companions in my mindless phobia. At any rate, possibly I'll be able to visit a few other correspondents annd' way...though, by the time you read this, I'll already be back home, with or without my full set of upper & lower extremities.

And, because of this trip, please bear with me if I let my letter-answering lapse a bit. I'll try to catch up when I return from the vacation -- that is, if I still retain my right hand.

## COMIC BOOK WALL of FAME

Harlawd Ronning, a Barks fan after my own heart, nominates as his all-time favorite issues DONALD DUCK/1 COLOR #223 ("Lost in the Andes"), and #367 ("Christmas for Shacktown").

Robert Beasacker names UNCLE SCROOGE #16 ("Land of the Pygmy Indians"), #11 ("The Great Steamboat Race") and WDC&S #149 (the classic tale of "Flintheart").

Joe Lorn chooses CONAN #4 & 24, SPIDER-MAN #63, plus MY all-time favorite comic, UNCLE SCROOGE #15 ("The Second Richest Duck").

Classics Comics expert Jim Sands wants to nominate the first edition version of CLASSICS ILLUSTRATED #12 ("Swiss Family Robinson").

Additions:

John Lavarone tells me that the Queen of Diamonds character I was questioned about last issue also appeared in MLJ's HOLY FOLY #1.

After saying that I thought it possible that Charles Schulz had done the PEANUTS comic books, I had the opportunity to see a couple first hand...and I could tell the art was, in fact, only a very good imitation of "Sparky"'s style. Art Scott confirmed this by telling me that one Dale Hale (some handle, eh?), an assistant to Schulz, was the artist on the comic books, though Schulz DID do the covers.

Tom Radar sent in these additions (& correction) to our Iron Man index; I should have noted that the index had probably missed some Avengers appearances which Iron Man had taken part in.

The index should have said DEFENDERS #9-11 instead of DAREDEVIL #9-11, be advised. Also included should have been these Avengers spots: CAPTAIN AMERICA #112-114, FANTASTIC 4 #26, X-MEN #10, THOR #205 & 112, and Tony Stark's cameo in STRANGE TALES #135.

Mike Tu, Paul Rader & Sander Conron have sent in these additions to our Legion of Super-Heroes Index:

SUPERBOY #125, SUPERMAN #147 (adult Legion), SUPERMAN ANNUAL #4 (special featurette), WORLD'S FINEST #142 (by proxy of the Composite Superman). Also, there were these Legion reprints: LEGION OF SUPER-HEROES #1-4(of course), ADVENTURE #403, SUPERBOY #147, & SECRET ORIGINS #6.

On the other hand, Paul Levitz wrote in to tell us that the AMAZING WORLD OF DC COMICS #9 features a "ridiculously complete" Legion index, so this is where all interested parties should surely go.

I would probably have more additions, but as I said, I'm writing IC a week or two earlier this month...so on to the new business. ——

JOE LORN — Toronto, Ontario, Canada.
WHY DO YOU FOLLOW QUESTIONS WITH 3 (COUNT 'EM - THREE) QUESTION MARKS???

Several people have asked that this month! It's for the same reason that I draw those silly fake letter borders...and capitalize questions...and use snot illustrations...and so forth. In other words, it's just another bit of "style" that I try to instill into IC to make it easier onnn' eyes.

RICHARD GENTOLA — Uh...I lost the address.
WHAT COMIC TITLES HAVE FEATURED SHERLOCK HOLMES???

Elementary, my dear Gentola. Well, not really...but these are the only ones I can think of: SHERLOCK HOLMES/1 COLOR #1269 & #1285; SH #1 & 2 (Dell-1961); SH #1 & 2 (Charlton-1955); SH #1 (DC-1975); CLASSICS ILLUSTRATED #21, 33 & 110. I assume there have been other cameos of some sort.

I'M CONFUSED ABOUT THE 'PHANTOM','FLASH GORDON',& 'JUNGLE JIM' COMICS PUBLISHED BY KING & CHARLTON. CAN YOU GIVE THE DATES & ISSUE NUMBERS FOR BOTH COMPANIES???

Sure. PHANTOM: Gold Key- #1(Nov.1962) to #17(July'66); King- #18(Sept.'66) to #28(Dec.'67); Charlton #30(Feb.'69) to date. (There was no #29.) FLASH GORDON: King- #1(Sept.'66) to #11 (Dec.'67); Charlton- #12(Feb.'69) to #18(July'70). JUNGLE JIM: Dell- 4 COLOR #490, 565, 3-20(1953-April'59); King- #5 (#21?)(Dec.'67); Charlton- #22(Feb.'69) to #28(Feb.'70).

WERE THE 'FLAMES' AND "BLACK COBRA" COMICS OF THE 50'S REVIVALS OF THE EARLIER CHARACTERS???

I guess you could say so, in some ways. The original Flame appeared in WONDERWORLD #3-11 (July'38-Jan.'40); FLAME #1-8 (Sum.'40-Jan.'42) & BIG 3 #1-7(Fall'40-Jan.'42) and had one Gary Preston as an alter ego. The 50's Flame was Kip Adams & appeared in FLAME #5(#1),#2 & 3 (Dec.'51-May'52). The old Black Cobra was Jim Hornsby and appeared in DYNAMIC #1 (Oct.'41) and CAPT.FLIGHT #8 & 9(May & Sept.'45); the newer BC was Steve Drake for BLACK COBRA #1-3(Oct.'51-Mar.'52). Aside from the names of the heroes and parts of their costumes, there was no similarity. That newer FLAME #2 has a classic cover: the Flame is beating the utter fecus out of a bunch of aliens while calmly stating "Don't get us wrong. In this country we offer friendship, but we're always ready to fight if necessary." One might pardon the aliens for their incredulity.

DID LEON SCHLESINGER EVER DO ARTWORK FOR THE "LOONEY TUNES" COMICS???

I'm sure he didn't -- no more than Walt Disney ever did art for WDC&S or Walter Lantz ever illustrated NEW FUNNIES.

ALEX JAY -- Casa Grande, Arizona.
I'D LIKE TO SEE INDEXES FOR THE WORK OF ALEX NINO, ALFREDO ALCAIA, TONY DE ZUNIGA AND NESTOR REDONDO.

Normally artist indexes are too big a chore for me to tackle— however Jim Vadeboncoeur had these indexes on hand! Page two→

Alex Wipe:
DARK MANSION #8,12,15.
SINISTER HOUSE #8,11-13.
HOUSE OF MYSTERY #204, 212, 213,219,224,226.
UNEXPECTED #152,159,162.
WITCHING HOUR #31,40,45,47.
HOUSE OF SECRETS #101,103,106, 109,115,117,126,128,131.
WEIRD WAR #9,11,13,16,23-25, 31,36.
GHOSTS #35,37.
WEIRD MYSTERY #5,6,9,13,16,21.
ADVENTURE #425-427,429,432,433.
HAUNTED HOUSE #1. RIMA #1-5.
TARZAN #231-234. GHOST CASTLE #2.
CYCLETOONS 8/73 & 12/73(Al Smart)
UNKNOWN WORLDS OF SF #2,3,6.
MARVEL PREVIEW #.
Inks on Manning's "Tarsan" pages onct upona time. (?)

Tony deZuniga: *=with the "Tribe".
ALL STAR WESTERN #2,6-12.
WEIRD WESTERN #13,11,16-23.
DARK MANSION #1,2,7.
SINISTER HOUSE #2,4.
HOUSE OF MYSTERY #188,191,193, 200,216.
UNEXPECTED #147. GHOSTS #1-3,10.
WITCHING HOUR #16,23.
HOUSE OF SECRETS #92-94,99,100, 111,120.
WEIRD WAR #6,11-14,18,22.
PHANTOM STRANGER #10-16,18,19,21, 22,31,34.
WSEIRD MYSTERY #7,8,12.
ADVENTURE #428-430.
SAVAGE TALES #5-7.
DRACULA LIVES #8,10,11,13.
TALES OF THE ZOMBIE #10.
MONSTERS UNLEASHED #10.
VAMPIRE TALES #6-10.
DEADLY HANDS OF KUNG FU #11
SAVAGE SWORD OF CONAN #3,5*,7.
DOC SAVAGE #1*,2.
MARVEL PREVIEW #2,3.
WIZARD OF OZ #1*.

Al Alcala: * = house ad.
WEIRD WESTERN #16,17,19.
DARK MANSION #9-11,13.
SINISTER HOUSE #6,10,12-14.
HOUSE OF MYSTERY #209,217, 239,220,222,224.
UNEXPECTED #138,140,144, 150-153,156,157,168.
WITCHING HOUR #24,27,33,41, 43.
HOUSE OF SECRETS #104-107, 109,115,117,119,120,122,125.
WEIRD WAR #7,11,14-16,20,23, 25-29,35,42,43.
GHOSTS #9,15,17-19,21,23-25, 28,33,34.
WEIRD MYSTERY #5,10,13,14.
PLOP #1-3. TARZAN #232.
OUR ARMY AT WAR #251.
KONG #1-4. SAVAGE TALES
SAVAGE TALES #6#7.
DRACULA LIVES #8#9.
TALES OF THE ZOMBIE #7-9.
VAMPIRE TALES #6-10.(?#)
HAUNT OF HORROR #1,5#
DEADLY HANDS OF KUNG FU #3#
SAVAGE SWORD OF CONAN #1-4, 7 (#2#).
PLANET OF THE APES #7-10.

Nestor Redondo:
SINISTER HOUSE #7
HOUSE OF MYSTERY #194,195,197, 202,203,211,214,217,219,226, 227,229,235. GHOSTS #8
UNEXPECTED #133,162,164.
GHOST CASTLE #1. WEIRD WAR #13.
WITCHING HOUR #20,21,23,34,53.
HOUSE OF SECRETS #95,99,102, 104,113,116,131.
PHANTOM STRANGER #32,35,36.
SWAMP THING #11 to date.
WEIRD MYSTERY #9. KONA #1-6.
TARZAN #232. THE BIBLE #C36.
HAUNTED HOUSE #3-5.

Additions?

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WHAT MAKES MONSTER TIMES #? SO VALUABLE??? IN A RECENT AD A GUY WANTS $70.00 FOR IT???

That's simple. The only thing that makes it "valuable" is that it is out of stock, and this character wants to see if fandom is as full of as many suckers as it seems to be. There's a certain percentage of dealers and warped collectors who will try to"force" the highest possible price they can out of any valuable collectors. It's "aesthetic extortion", if you will. Or even if you won't.

---

JAY ZILBER -- Oberlin, Ohio.
WHO OR WHAT IS CHARLTON COMICS NAMED AFTER???

Anything named before them. I'm sorry - I can't believe I actually said that! The Sterno tells me that he's heard that Charlton was named for a guy named Charles and another guy named Dayton. That's the best I can do for you.

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JOHN IAVARONE -- Albany, New York.
CAN YOU LIST THE WORK DONE BY SHELDON MAYER???

Not in such detail. Sheldon worked for various NTC newspapers from 1932 to '35. He ghosted "Bobby Thatcher" for George Storm in late '30s. For Dell he did "house" ads during the late '30s. And for DC he has drawn and-slash-or written these characters: J.Worthington Blimp(w/a-1935), Strange Adv. of Mr.Weed, Scribbly (w/a-1939-41), Ultra-Man(w), Bo Bunny, Bizzy Bog, Doodle Duck, Sugar & Spike, 3 Mousketeers; Lately: Black Orchid, Adv.Club.

I HAVE A PIECE OF ARTWORK "UNCLE OTTO" SIGNED "HECK" FROM A 1939 JUMBO'. IS IT REALLY AN EARLY WILL EISNER??? IT SAYS "EISNER & IGER" ON THE BACK.

"Uncle Otto" was supposedly done by a Carl Heck, but as I understand it, they were done by Will Eisner (and-written by Iger, if I'm to take a hint from that inscription).

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BETH BELL -- Alton, Illinois.
PLEASE LIST THE APPEARANCES OF ROY RAYMOND, TV DETECTIVE.

Roy appeared in DETECTIVE #153-292; he also popped up recently in a new story: it was in...uh..in...uh...er...uh...

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HARLAND ROWNING -- Saskatoon, Sask., Canada.
I AM SLOWLY BECOMING A CARL BARKS FOLLOWER. ARE THERE ANY FANZINES/MAGAZINES WHICH ARE SOLELY DEVOTED TO THIS MAN???

Alas, no. Or if there ARE, I'd sure like to know about 'em! The closest you'd come would be FUNNYWORLD which has a large amount of Barks programming (especially the last issue), but it has been discontinued, and back-issues are as scarce as duck's teeth.

ABOUT 11 YEARS AGO I REMEMBER SEEING A SHORT TV CARTOON ABOUT LIL' ABNER AND SADIE HAWKINS DAY. WHAT ABOUT IT??? WHO DONE IT?

The butler! Actually this was surely one of the Paramount "Li'l' Abner" cartoons of which they made several in the late '40s. That's the extent of my knowledge on the subject. Anyone else?

I REMEMBER READING A STORY BY BARKS IN WHICH DONALD, UNCLE $CROOGE, AND NEPHEWS WRAP THEMSELVES IN THE MYSTERY OF ALI BABA AND THE 40 THIEVES. WHERE WAS THIS??? WAS IT A DUCK STORY???

That musta' been "The Cave of Ali Baba" in UNCLE $CROOGE #37, reprinted in #90. Was it a duck story? No. Donald, $crooge & the nephews were mice in that issue. (?)

---

TRIG NELSETH -- Minneapolis, Minnesota.
WHEN DID GYRO GEARLOOSE'S "HELPER" FIRST APPEAR???

That was in the Gyro back-feature in UNCLE $CROOGE #15 (that favorite issue of mine) in "The Cat Translator".

---

STEPHAN CARLOS -- El Paso, Texas.
IS THERE REALLY A #1 ISSUE OF 'EERIE' MAGAZINE???

Yes, Virginia, there IS an EERIE #1. I was printed in the way it was in order to, as I understand it, establish a quick copyright to the oft-used title; the issue was distributed in only a few key cities and is QUITE rare...and I'd sure like to glom one!!!

ARE THERE ANY KNISTING COPIES OF 'WHIZ'#1??? COULD YOU GIVE ME FULL INFORMATION ON 'MOTION PICTURES FUNNIES WEEKLY'#1???

There are no existing copies of WHIZ #1 inasmuch as it was never printed! The only thing that might exist is a publisher's proof copy of the planned issue (with Capt.Thunder, etc.), but I'm sure that's been lost for 35 years. As I understand it, this same explanation applies to the recently re-discovered "MOTION PICTURES FUNNIES" magazine (with the Sub-Mariner strip): it only exists in several proof copies which were found in the estate of a deceased publisher. (Proof copies are rough preliminary issues in black & white, run off to check for errors in the paste-ups, lay-out, etc.)

WILL ANY OF THE UNDERGROUND COMIX SHOOT UP IN VALUE, LIKE IN ABOUT 10 - 20 YEARS FROM NOW???

Well, already the very early issues of things like YELLOW DOG are going at premium prices, and recent issues like MICKEY MOUSE MEETS THE AIR PIRATES have doubled or tripled in price due to being sued out of publication by Mr.Disney's petty-minded lawyers. As to the remainder of the current undergrounds, I'd guess that as soon as they go out of print and supplies run out, people will start paying high prices for even them (although I consider 90% of 'em to be worthless to start with).

WHO WAS THE TRUE IDENTITY OF THE SHADOW OR THE PHANTOM BLOT???

Disney's arch-villain the Phanton Blot was unmasked as far back as 1939, but his true name was never revealed. On t'other hand the Shadow on the radio, in the comics, and most everywhere else was wealthy playboy Lamont Cranston; however, the true ORIGINAL Shadow of the pulps was actually Kent Allard, a semi-deranged WWI ace and adventurer.

WALTER LILLY -- Chappaqua, New York.
COULD YOU PROVIDE SOME INFORMATION ABOUT MARVEL'S MINI-BOOK SERIES OF THE '60s???

Of course. There were 6 in all: Spider-man, Capt.America, Hulk, Thor, Sgt.Fury, & Millie the Model. I assume they were meant to mingle with gum balls in appropriate vending machines, and were undoubtedly sponsored by the American Optomitrist Association to drum up business (now, movie would not only ruin children's minds but also their eyes.) The year:1966. Size: exactly 5/8" X 7/8". Art: Marie Severin I'd say. The lil' devils were set up like Big Little Books - alternating pages of text & art. (I'm sweet cuz!)

JOHN FISHEL -- Jacobus, Pennsylvania.
ARE ALL THE TRUE CRIME COMICS OF THE 40's AND 50's REALLY BASED ON TRUE HAPPENINGS OR ARE THEY FICTITIOUS???

Oh, I'm sure they were based on true happenings, but that's about it. If some punk knocked over a liquor store he may have become a crime czar in the comics. Who can say for sure. It was probably a case of "the events you are about to see are false; the names are not changed to further incriminate the innocent".

IN RBCC #120 IN THE REPRINTED ARTICLE ON "MAJOR OF CIRCO" THE AUTHOR SAYS THAT GEORGE HERRIMAN MAY HAVE BEEN A BLACK. WAS HE??? IF TRUE, THIS ADDS FURTHER DEPTH TO THE STRIP(KRAZY KAT).

Maybe so, but Mr.Herriman was a dyed-in-the-wool Caucassian. You know reporters! We're lucky it didn't say "Jorj Harymin who drew 'Crazy Cat'".

ON PAGE 8% OF OVERSTREET'S GUIDE THERE IS A LISTING OF A "ZIP-JET" #1(1970) FROM GOLD KEY AND A "ZODY THE MOD ROB"(1953) FROM ST.JOHN. SOMEHOW I THINK THESE GOT MIXED UP, RIGHT???

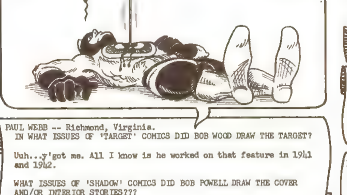
That's all. With that monumental piece of reference, Bob naturally got his wires crossed once in a great while. F'rinstance, the new Guide also lists Kris Kl-99 and Capt.Comet as appearing in STAR SPANGLED WAR STORIES instead of STRANGE ADVENTURES. My favorite lil' goof was in a previous Guide when one page contained these comics.."MY SECRET LOVE, MY SECRET ROMANCE, MY SERIOUS ISLE". (I hope Bob can take a lil' good-natured ribbing. Right Bob? *BOK* Uuuh...)

WHAT'S THE STORY ON "MARCH OF COMICS' #107,196,211,226 & 239???

They were planned, advertised, but never printed. Like Tower's CAPT.SHAZAM, Charlton's BLUE BEETLE #6, etc.

CHRISTOPHER MELCHERT -- Oakland, California.
I'VE HEARD OF 2 VERSIONS OF THE 1965 SPIDER-MAN ANNUAL - ONE ALL SPIDER-MAN & ONE WITH 30 PAGES FROM THE 1966 THOR ANNUAL. HAVE YOU HEARD OF THIS ODDITY??? WAS IT A MISPRINT???

Hm. I've never heard of that sort of misprint occuring...doesn't seem possible. Maybe it was a British edition? Does anyone have proof of this oddity?




PAUL WEBB -- Richmond, Virginia.
IN WHAT ISSUES OF "TARGET" COMICS DID BOB WOOD DRAW THE TARGET?

Uuh...y'got me. All I know is he worked on that feature in 19\1 and 19\2.

WHAT ISSUES OF "SHADOW" COMICS DID BOB POWELL DRAW THE COVER AND/OR INTERIOR STORIES???

I can do a tad better on this'n. The great Bob Powell did the "Shadow" during 19\7-\9; that'd be SHADOW volumes 7-9 or so.

JOHN STEFL -- Springfield, Pennsylvania.
I HAVE HEARD ABOUT A LARGE BLACK & WHITE MAGAZINE ISSUE OF "HERCULES" #6 FROM CHARLTON, BUT I ONLY HAVE THE SMALL COLOR VERSION OF #6. IS THE COLOR VERSION COMMON, OR DID IT RECEIVE ONLY LOW DISTRIBUTION LIKE THE MAGAZINE???

Well, all I know is that both versions were widely distributed in Kentucky. Not only that, but last year drug stores received stacks of the magazine version for their bargain baskets. I'd guess that,if anything, these 1968 issues are dealer-created rarities like SAVAGE TALES #1. (The magazine #6, incidently, contained new Hercules strips and reprints of Thane of Ragarth.)

CHARLES LAWRENCE -- Falkland, North Carolina.
POGO BY WALT KELLY WILL LONG BE REMEMBERED FOR ITS CONTROVERSIAL SUBJECTMUSE, BUT AS I UNDERSTAND IT, KELLY ONCE PRODUCED AN ALTERNATE STRIP FOR CONSERVATIVE EDITORS. RIGHT???

You understand it right.

I'VE HEARD OF A H.R.W. PAMPHLET IN THE EARLY '60S CALLED "POGO HELPER FOR PARENTS (TV DIVISION)". CAN YOU GIVE ME ANY INFORMATION ON THIS???

Nope.

WHAT WAS GEORGE HERRIMAN'S CONNECTION WITH DON MARQUIS, AUTHOR OF "ARCHY AND MEHITABEL"???

Their connection was that both gentlemen weren't black! Also, Herriman did a number of full-page illustrations for Marquis' "archy and mehitabel" (not capitalized).

CRAIG PETERS -- Garden City, New York.
WHAT CAN YOU TELL ME ABOUT AN OLD STRIP CALLED 'DUMB DORA'???

This strip began in 1926 and concerned a flapper-type single girl. After 1930 Paul Fung, Jr. took the strip over for a few more years when the original artist went on to do another flapper strip concerning one Blondie Boopadoop, though this strip later evolved. It was known as "Blondie" and was done by Chic Young...you may have heard of it.

MIKE Tiefenbacher -- Menomonee Falls, Wisconsin.
MY LONG-TIME QUESTION IS WHO IS THE INKER WHO INKED CURT SWAN ON JIMMY OLSEN AND GENE COLAN ON HOPALONG CASSIDY IN THE '54-'57 PERIOD???

Especially on accounts' you helped me with the previous query, I wish I could give you a long-time answer to your long-time question. Anyone else out th'ar?

MIKE LOVINGER -- Burton, Michigan.
THE INTERIORS OF ZIFF DAVIS' "WEIRD THRILLERS"#3 AND ST.JOHN'S "NIGHTMARE"#13 ARE IDENTICAL; IF YOU CAN EXPLAIN THAT, THEN CAN YOU TELL ME WHO DID THE FINE ART ON THEIR LEAD FEATURE "PRINCESS OF THE SEA"???

Ziff Davis originally published several comics that were later taken over by St.John - Some like WILD BOY retained their title while others like this WEIRD THRILLERS/NIGHTMARE bit had their titles changed when reprinted. As for that "Princess of the Sea", I contacted the sharpest artist-identifier I know, Jim Vadeboncoeur, who says his best guess is Murphy Anderson and/or Dan Barry...probably "and".

MIKE STONE -- Camberwell, Victoria, Australia no less.
WHAT ISSUES OF "MASTER", "WHIZ", "CAPT.AMERICA"&"MARVEL MYSTERY" FEATURED PARODIES OF HITLER, TOJO OR MUSSOLINI ON THE COVERS?

Anybody have a full set of all these titles? That's what it'll take. The only ones I happen to know of are MASTER #29(Hitler & Mussy), CAPT.AMERICA #2(Hitler) & #13(Tojo). George Olshevsky (Ol' George has virtually all the Timelies.)

KEN KENYON -- Great Falls, Montana.
COULD YOU PLEASE LIST ALL THE FEATURES IN "PRIZE" COMICS & THE ISSUES THEY APPEARED IN???

I think I'll try to make a few "feature indices" a regular IC feature. Here's an index to all the PRIZE comic features save the minor ones that only appeared a few times:

| | |
|---|---|
| PRIZE #1-68 (March 1940 - Feb./March 1948)... | |
| Black Owl:#2-33. | Frankenstein:#7-51, 56-58. |
| Yank & Doodle:#13-33, | Spike Nelson:#16-23. |
| 48,53-55,57,58,63-67. | World Master:#38-48. |
| Yank & Doodle AND | Capt.Oak:#7-9. |
| Black Owl:#34-68 EX- | Twist Turner:#7-15. |
| CEPT the YAD soloes | Great Voodini:#7-11? |
| listed above. | Buck Sanders:#21,-36. |
| Power Nelson:#1-23. | Homer Q.Dole:#21, 25. |
| Dr.Frost:#7-34. | Boom Boom Brannigan:#44-65. |
| Green Lama:#7-34. | Zar, King of Beasts: |
| Airmale:#34-43. | #53-57. |
| Flying Fist:#35-43,45-47. | Star Prizes:#52-61,65. |
| Ted O'Neal:#44. | Jesse:#55,58-61. |

JOHN ASTOIFI — Ogdensburg, New York.
CAN YOU ENUMERATE THE SUPER-HERO CHARACTERS (OR VILLAINS) WITH COWBOY AND/OR WESTERN THEMES LIKE GHOST RIDER, TERRAMAN, WANDER, VIGILANTE???

Lorwy, you've missed the all-time greatest one, Spare Jackson and his Space Cowboys in Charlton's SPACE WESTERN comics #40-45 (Oct.'52-Aug.'53), one of my "favorites". If you count Ghost Rider then you might as well count the old-West magician, the Fresto Kid from RED MASK #51-54. You might include Zorro... the Whip from FLASH #1-5, SENSATION #13 & the BIG ALL-AMERICAN...and probably lots of other old-west costumed heroes in obscure comics. Who else?

WHICH WAS THE FIRST BLACK SUPER-HERO??? BLACK PANTHER???

You mean non-George Harriman types, eh? I'll take a chance and say yes, T'Challa was to my memory the first.

# PULPS ... AND LIKE THAT.

Robert Beasecker sends me a few additions to my list of "Lone Ranger" novels by Fran Striker. "The Lone Ranger Rides"(1941, G.P. Putnam), "The LR & the War Horse"(1951, Whitman, juvenile), and "The LR & the New Deputy"(1951, Simon & Shuster). How all these different publishers had rights to the same character during the same years is a minor mystery.

STEVE JOHNSON — Boulder Creek, California.
I UNDERSTAND THAT THERE WERE 5 "AVENGER" NOVELLAS BY KENNETH ROBESON BESIDES THE 24 NOVELS THAT WERE REPRINTED IN PAPERBACK LIBRARY HAS REPRINTED. COULD YOU LIST THEIR TITLES & WHERE THEY APPEARED??? DOES ANYONE INTEND TO REPRINT THEM???

A quick letter to Bob Weinberg garnered the appropriate data. There were 6 in fact, 5 under the Robeson pseudonym:
CLUES DETECTIVE: Sept.'42-"Death to the Avenger"; Nov.'42-"A Coffin for the Avenger"; Jan.'43-"Vengeance on the Avenger"; March'43-"Calling Justice Inc."; May'43-"Cargo of Doom".
And in SHADOW magazine, Aug.'44-"To Find a Dead Man" by Emile Tepperman. None of these have been reprinted; Paperback Library had the option but dropped it. The novellas were supposed to be reprinted in a new pulp fanzine that has yet to see print.

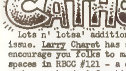
JOHN ZAVARONE — Albany, New York.
I HAVE A 'DOC SAVAGE' SMALL SOFT-COVER PAPERBACK FROM 1964. ARE THESE CONSIDERED PULPS OR WHAT???

Again to Mr.Weinberg. In January 1964, the DOC SAVAGE pulp shrank from the standard pulp size (about 6"x9") to around 5½"x8", being among the first to go "digest" size. Many advertisers call the digests "pulps" also, but I'm told that knowledgeable collectors only term the old cheap wood paper, large size, untrimmed-edge issues to be "pulps"...the others "digests". Bob says that to his ken, there were no DOC SAVAGE paperbacks in 1964.

DAN BECK — Lehi, Utah.
CAN YOU TELL ME ANYTHING ABOUT 'SPACEWAYS' AND 'FANTASY BOOK' SF MAGAZINES PUBLISHED BY THE SAME COMPANY???

Sure: "SPACEWAYS-STORIES OF THE FUTURE", published by Fantasy Publishing Company, Inc., ran #1(Dec.'53) to #8(June '55), and then #9(Jan.'69) to #12(June '69) to avoid 3d-class mailing fees, being among the first to go "digest" size. Many advertisers call the digests "pulps" also, but I'm told that knowledgeable collectors only term the old cheap wood paper, large size, untrimmed-edge issues to be "pulps"...the others "digests". Bob says that to his ken, there were no DOC SAVAGE paperbacks in 1964.

"FANTASY BOOK" was available only by mail (and is therefore rather rare) and ran #1(1947) to #8(1951), only one or two issues each year. It & 2 were large LIFE-magazine-size magazines, the rest regular digest size.



# CATHODE RAY TUBE

Lots n' lotsa' additions! First— My incomplete TV indexes from last issue. Larry Chaney has sent in a bunch! Glad to fill 'em out...I'd encourage you folks to make the additions directly into the appropriate spaces in HBCG #121 - a desperate measure, but it makes the indices much more handy & functional. Missing titles of episodes:

"Time Tunnel"
#3:"Devil's Island".
#10:"Reign of Terror".
#11:"Secret Weapon".
#13:"The Alamo".
#14:"Night of the Long Knives".
#22:"Billy the Kid".
#23:"Pirates of Deadman's Island".
#24:"Race Through Time".
#26:"Attack of the Barbarians".
#28:"The Kidnappers".
#29:"Raiders from Outer Space".
This still leaves episodes #12,16,17,20,21 & 27 without titles.

"The Invaders"
#2:"The Experiment".
#5:"Genesis".
#6:"Vikor".
#12:"The Betrayed".
#13:"Storm".
#14:"Panic".
#16:"Wall of Crystal"
#17:"The Condemned".
#20:"The Watchers".
#21:"Valley of the Shadow".
#22:"The Enemy".
#23:"The Trial".
#30:"The Captive".

* TELEVISION, Fool!



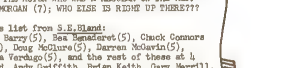
As for recurring villains on TV series, Larry adds these: "Hawaii 5-0" had, as well as Wo Fat, Lewis Avery Filer, master con-man (Hume Cronyn); and "Big Chicken"(Gavin MacLeod). "It Takes a Thief" had Ricardo Montalban as international fence, Nick Grebo, as well as Adolfo Celi as suave gangster, Eric Redman. "Voyage to the Bottom of the Sea" had Alfred Ryder as Capt.Gerhardt Kreuger (the ghost I mentioned), and Henry Jones as Mr.Pea, master of time travel. On "The Saint", George Marcell appeared twice as Adolph Voegler; on "UNCLE", George Sanders was twice Squire Partridge; on "Invaders", Alfred Ryder (again) was twice the head alien. On "Beverley Hillbillies", Phil Silvers & Kathleen Freeman thrice appeared as con-man Shifty Shafer and wife Flo. And how 'bout this: Victor Buono appeared as enemy agent Karna Fatma on both "I Spy" and "Assignment:Vienna"(written by same folks).

Craig Henderson tells me that contrary to what I said, "The Mickey Mouse Club" was cut down to a ½ hour for a while while still on network TV.

TV indexes this issue: at the request of Mike Goto, Ken Jacowitz, John Fishel, Ron Bedoya, Bill Roberts and MS -- "Lost in Space"; my 4th all-time favorite (true camp, not manufactured camp like "Batman"). And for Pat Garabedian, Dave Clark, and MS -- my 3rd all-time favorite, "Kolchak:the Night Stalker"!

And S.E.Bland tells us that "Magic Cottage" (that I fumbled on last issue) was an early DuMont network series starring Pat Meikle on this children's show. Mr.Bland suggests that the Patty McCormack series might have been "Patty's Bad Girl" with Wendell Corey & Marsha Hunt as Patty's parents; but as I recall that was a 9:00 PM Tuesday evening series rather than the Saturday morning one that the questioner had the memory of.

I was asked about John Barry's credits: Larry Charet mentions that Barry did TV themes for "The Persuaders","Adventurer", & "Orson Welles' Great Mysteries".



# WORD of MOUTH

Joe Lorn nominates the 4th episode of the "Real McCoys" (let's try not to be TOO esoteric, shall we Joe?) and the 2-part "Get Smart" episode featuring Max & 99's marriage.
Ray Elliott names two "77 Sunset Strip" episodes: one which had no dialogue, and another which had one of the detectives trapped in a ghost town by an unseen vengeful killer. Now...

MIKE TIEFSNEDACHER — Menomonee Falls, Minnesota.
YOU ONCE STATED THAT THE ACTOR WHO WAS A REGULAR ON THE MOST TV SERIES WAS HARRY MORGAN (7); WHO ELSE IS RIGHT UP THERE???

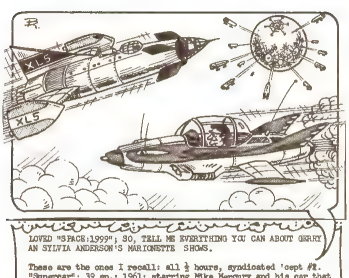
I happen to have this list from S.E.Bland:
Gale Gordon(6), Gene Barry(5), Rex Reed(cret(5), Chuck Connors (5), Billy DeWolfe(5), Doug McClure(5), Darren McGavin(5), Roger Moore(5), Elena Verdugo(5), and the rest of these at 4 each: Beverly Garland, Andy Griffith, Brian Keith, Gary Merrill, William Prince, James Franciscus, Burt Reynolds, Ian Sterling, Regis Toomey, Forrest Tucker, Ray Thinnes & Dennis Weaver.

PATRICK GARABEDIAN — Washington, DC.
DIDN'T MR.SPOCK HAVE A FIRST NAME???

I believe the proper response to that is "Yes, but you couldn't pronounce it".

JOHN ASTOIFI — Ogdensburg, New York.
GIDGE DA DOPE ON THE TV CARTOON "8TH MAN".

There were 52 5 minute episodes of this Japanese cartoon about Tobor (robot backwards) the 8th Man, a crime-fighting superrobot. The "8th Man" bit comes from a Japanese word on Tobor's chest which to us occidentals looked like an "8". So...




LOVED "SPACE:1999"; SO, TELL ME EVERYTHING YOU CAN ABOUT GERRY AN SYLVIA ANDERSON'S MARIONETTE SHOWS.

These are the ones I recall: all ½ hours, syndicated 'cept #2.
"Supercar"; 39 ep.; 1961; starring Mike Mercury and his car that traversed land, sea, air & outer space.
"Fireball XL5"; 39 ep.; 1962-64; NBC; Steve Zodiac and the valiant crew of the spaceship Fireball XL5.
"Stingray"; 39 ep.; 1965; undersea adventures of a super-sub in 2000 AD.
"Thunderbirds"; 64 ep.(or 32 hours); 1966; Adv. in the 21st Cen.
"Capt.Scarlet"; 26 ep.; 1967; C.S., head of SPECTRA, defends Earth from the Mysterons of Mars, warring against us.
The Andersons might have also done "The Secret Service"(1970) and "Adventures of Rupert Bear"(1971) which I've never seen, though that latter one doesn't sound like their cup of tea.
They also did 26 episodes of "U.F.O.", an hour SF live action series in 1970. The Andersons ALSO did at least one full-length (live action) movie , "Journey to the Far Side of the Sun"(1969).

HELP! I CAN'T RECALL A THING ABOUT "IT'S ABOUT TIME"!

Why the desperation? You're probably the luckiest one in the room! I wish I couldn't recall a thing about it!
"It's About Time"; 26 ep.; debut 9/11/66; CBS; ½ hour; producer: Sherwood ("Gilligan's Island") Schwartz. Cast- Mac:Frank Aletter; Hector:Jack Mullaney; Shad:Imogene Coca; Cronkite:B.Kaes; Mior: Mary Grace; Brea:Pab Cardi; Boss:Cliff Norton; Clon:Mike Masuraki. The show concerned astronauts Mac & Hector who break the time barrier and return to caveman times; later the premise changed when our cave family returned with the heroes to the present.

WALTER LILLY -- Chappaqua, New York.
WHEN CBS STARTED RERUNNING THE "MONKEES" IN 1969 THE ADS SAID THE SHOWS HAD NEW SONGS. DO THE SYNDICATED EPISODES NOW CONTAIN THESE NEWER SONGS OR THE OLDER NBC VERSION???

Don't ask me! I only work here.

RUTH BELL -- Alton, Illinois.
HOW ABOUT "DONDEE & THE CULHANE", "TOPPER", & "CIRCUS BOY"???

Yowsah: "Dundee & the Culhane"; 17 ep.; hour; 1967; CBS; John Mills as Dundee, a canny British lawyer who travels West with the Culhane (Sean Garrison)another lawyer who is as fast with guns as he is with words.
"Topper"; 78 ep.; 1953-55; ½ hour;(3 seasons, one on each net); Cosmo Topper:Leo G.Carroll; Georgo & Marion Kirby:Robert Sterling & Ann Jeffreys; Henriette Topper:Lee Patrick; Neal:Rock. This was the classic comedy about Topper being visited by 3 ghosts: the Kirbies & St.Bernard Neal.
"Circus Boy"; 49 ep.; 1956-58; NBC; ½ hour; Corky:Mickey (Dolenz)Braddock; Joey the Clown:Noah Berry,Jr.; Big Tim Champion:Robert Lowery. Corky is a boy adopted by a circus.

GREG ROBERTSON -- Des Moines, Iowa.
I RECALL A WESTERN ABOUT 1960 IN WHICH THE HERO WORE A SWIVEL HOLSTER AND NEVER DREW HIS GUN. WHAT SHOW WAS THIS???

A what kinda' holster?

HOW ABOUT A LIST OF TV SHOWS THAT HAD EITHER BUBBLE GUM CARDS OR PAPERBACK BOOK SERIES DEVOTED TO THEM??

I can't name but a few with bubble gum card series, but here's a list of paperback series sent in by Craig Henderson.
"Man From UNCLE"(23). "Search"(2).
"Girl " " "(2). "The Invaders"(?)
"Secret Agent"(4). "Hawaii 5-O"(27).
"I SPY"(?) "Planet of the Apes"(27).
"Get Smart"(?). "Hennie"(?).
"Wild Wild West"(1?). "$6,000,000 Man"(2).
"Burke's Law"(27). "Batman"(1).
"Green Hornet"(1). "Capt.Nice"(1). "UFO"(22). "Columbo"(?). "Kojak" (?). "The Partridge Family"(?). "Waltons"(?). "Bold Ones"(?). "Hawk"(1). "Space:1999"(2++).
There are probably others which had just one book devoted to them. Series that did the reverse, sprang FROM books, include "The Saint","Honey West","Matt Helm", and other more obvious ones.

CAN YOU GIVE ME SOME DATA ABOUT A TV SERIES WITH CLU GALLAGER AS BILLY THE KID; OR PAUL RICHARDS AS A PSYCHIATRIST???

Gallagher was the Kid in "The Tall Man"; 75 ep., ½ hour; NBC; 9/10/60 - 9/1/62; also starred Barry Sullivan as Sheriff Pat F.Garrett. Paul Richards played Dr. "Mac" McKinley Thompson on "The Breaking Point"; 30 ep.; hour; ABC; 1963-64; also starred Richard Prans as Mac's supervisor Dr.Willian Rayner, head hospital psychiatrist.

TOM RADER -- Morgan Hill, California.
WHO PLAYED "IT" & "THING" ON "THE ADDAMS FAMILY"???

Cousin Itt was portrayed by Felix Silla and a very long wig; and to quote directly from the closing credits:
" Thing.....Itself "

MIKE FANNING -- Ludlow, Massachusetts.
WHO DID THE VOICES ON THE "MARVEL SUPER-HEROES" CARTOONS??? WERE ALL THE STORIES TAKEN FROM THE COMICS??? Duh...

WHAT WAS THE NAME OF THE CHARACTER PLAYED BY BOWERY BOY HUNTZ HALL ON THE SHORT-LIVED SERIES "CHICAGO TEDDY BEARS"?

The best I can do is give you a multiple choice: I recall that he was one of Big Nick's 3 henchmen, either Dutch, Duke or Lefty...I believe he was Dutch.

JIM VROOM -- Clinton, New Jersey.
DURING WHAT YEARS AND ON WHAT NIGHT OF THE WEEK DID "THE HONEYMOONERS" RUN??? WAS IT EVER PART OF THE HOUR-LONG JACKIE GLEASON SHOW???

I can't dig up a thing on the old "Honeymoonsers" series except that it was always a ½ hour and was seen on Saturday nights in 1955-57 or so. The recent version WAS part of Gleason's hour-long series in 1965, and in 1966 there were 13 full-hour versions, all in that same Saturday night slot.

JOE LORM -- Toronto, Ontario, Canada.
COULD YOU INDEX EITHER ALEC GUINNESS' OR ORSON WELLES' TV APPEARANCES???

Would you accept BOTH? These are the only non-talk show appearances I know of...
Alec Guinness: "Ford Star Time"/"Wicked Schemes of Jebal Deeks", 11/10/59, NBC.
Orson Welles:
"Omnibus"/"King Lear", 10/18/53, CBS.
"Ford Star Jubilee"/"20th Century", 1/?1/56, CBS.
"I Love Lucy"(as himself), 10/15/56, CBS.
"Colgate Theatre"/"Fountain of Youth",(nar.),9/26/58,NBC.
"Name of the Game"(nar.), 9/30/70.
"Hallmark Hall of Fame"/"The Man Who Came To Dinner", 11/29/72, NBC.
"Orson Welles' Great Mysteries"(host), 1973, syn.

# MOVIES

## MOVIE HALL of INFAMY?

Craig Peters nominates "French Connection II" ("how the NY MENS ever gave it a starr-r-?!?").

Joe Lorn names as his un-favorites "9 Lives of Frits the Cat", "Mumu", & "Fyona"("Fyodor").

Tom Rader dislikes "Billy the Kid Meets Dracula" and "Jesse James Meets Frankenstein's Daughter" (I thought those had some "charm").

Avd Jerry Beck thinks the all-time stinker is last year's "The Last Porno Flick"("The Mad,Mad Movie Makers").

Mike Tu+ adds these items to two of my indexes of last issue...

Jack Elias: "Hannie Caulder"(1972), "Fat Garrett & Billy the Kid"(1973).

John Barry, music: "The Public Rye"(1972), "Alice's Adventures in Wonderland"(1972), "A Doll's House"(1973)(MORE BARRY ADDITIONS NEXT ISSUE.)

Rich Morrissey adds, to my surprise, that Gerald McBoing-Boing was a creation of one of my favorite people, Dr. Seuss!

And Mark Trost says that the mad doctor in the "Tim Tyler's Luck" serial was none other than Tim's pop, Prof.Tyler, who Tim had originally gone to Africa in search of. This was a 1937, 12 chapter Universal serial with Frankie Thomas as Tim, and Al Shean as Prof.

CRAIG PETERS -- Garden City, New York.
IN "THE BLACKBOARD JUNGLE", A KIND OF MINE SEZ HE SPOTTED JAMIE FARR (KLINGER ON "M*A*S*H") LIKE TRUE??? WERE THERE ANY OTHER FUTURE STARS IN THE CROWD???

Yes, Jamie Farr (still using his real name, Jameel Farah) played Santani. Other future stars in the cast were Sidney Poitier as Greg Miller and Richard Kiley as Mr. Dadier. Two more punks in teacher Glenn Ford's class in this 1955 classic.

RUTH HALL -- Alton, Illinois.
COULD YOU DO A BASIL RATHBONE INDEX???

Why, shore...
1921:Faithful Vine, Innocent; 1922:Loves of Mary Queen of Scots; 1923:School for Scandal; 1924:Pity the Chorus Girl; 1925:Masked Bride; 1926:Great Deception; 1927:Loves of Sunya; 1929:This Mad World, Barnum Was Right, Last of Mrs.Cheyney; 1930:A Notorious Affair, Sin Takes a Holiday, Bishop Murder Case, Lady of Scandal(High Road), A Lady Surrenders; 1931: Once a Lady; 1932:One Precious Year; 1933:After the Ball; 1934:Loyalties, Just Smith; 1935:David Copperfield, Anna Karenina, Tale of 2 Cities, Last Days of Pompeii, Capt.Blood, Feather in Her Hat, Barbary Lady; 1936:Romeo & Juliet, Garden of Allah, Private Number; 1937: Tovarich. House of Menace, Love From a Stranger, Confession, Make a Wish; 1938:Adv.of Marco Polo, Adam Festival, If I Were King, Adv.of Robin Hood; 1939: Hound of the Baskervilles, Tower of London, Sun Never Sets, Son of Frankenstein, Adv.of Robin Hood, Rio; 1940:Rythm on the River, Mark of Zorro, Mad Doctor, Tales With Destiny; 1941:The Black Cat, Paris Calling, International Lady; 1942: Crossroads, Fingers at the Window, Sherlock Holmes & the Voice of Terror, SH & the Secret Weapon; 1943:SH in Washington, Above Suspicion, SH Faces Death, Crazy House(cameo); 1944:SH & the Spider Woman, Scarlet Claw, Pearl of Death, Frenchman's Creek, Bathing Beauty; 1945:House of Fear, Pursuit to Algiers, Woman in Green; 1946:Terror By Night, Dressed To Kill; Heartbeat; 1949:Imbahed & Mr.Soul(cameo); 1953:Casanova's Big Night; 1955:We're No Angels; 1956:Court Jester, Black Sleep; 1958:The Last Hurrah; 1962:The Magic Sword, Tales of Terror; 1963:Comedy of Terrors; 1965:Planet of Blood(Queen of Blood), Voyage to the Prehistoric Planet; 1966:Ghost in the Invisible Bikini, Dr.Rock & Mr.Roll; 1967:Hillbillies in the Haunted House, Gill Women. (whew.)

CHARLES LAWRENCE -- Falkland, North Carolina.
COULD YOU LIST THE MOVIES DIRECTED BY - STANLEY KUBRICK, RICHARD LESTER AND JOHN BOORMAN???

Yassuh - Kubrick: Fear & Desire('52-w,d,p); Killer's Kiss ('55-w,d); The Killing('56-w,d); Paths of Glory('58-w,d); Spartacus('60-d); Lolita('62-d); Dr.Strangelove('63-w,p,d); 2001:a Space Odyssey('69-w,p,d); A Clockwork Orange('71-wd). Lester: It's Trad Dad('61); Mouse On the Moon('63); A Hard Day's Night('64); The Knack('65); Help!('65); A Funny Thing Happened on the Way to the Forum('66); How I Won the War('67); Petulia('68); The Bed Sitting Room('69); The 3 Musketeer('74); The 4 Musketeers('75).
Boorman: Catch Up If You Can('65); Point Blank('67); Hell in the Pacific('69); Leo the Last('70); Deliverance('72).
(As usual, I may have missed a few of the most recent efforts of these directors.)

MEDIASCENE ONCE announced the COMMENCEMENT OF FILMING OF "THE HOBBIT", SINCE THEN NOT A PEEP ABOUT IT??? KNOW ANYTHING???

All I know is that it was to be done by Rankin-Bass, which means it would not be worth worrying about. Rankin-Bass do a number of limited-animation TV cartoons, and have apparently only ONE artist on their staff, MAYA Paul Coker.

JOE LORN -- Toronto, Ontario, Canada.
WHO PLAYED THE GORILLA IN LAUREL & HARDY'S "SWISS MISS"???

# INDEX SECTION: WALT DISNEY'S COMICS AND STORIES #1-30

Abbreviations: DD = Donald Duck; MM = Mickey Mouse; HMLL = Huey Dewey & Louie; MN = Minnie Mouse; G = Goofy; BP = Black (pegg-leg) Pete; BB = Buckey Bug; LH = Little Hiawatha; 3LP = Three Little Pigs.
Contents pages also in all issues. FC=front cover; BC=back cover.
* = MT title for an otherwise unchristened feature.
All features are comic strips UNLESS otherwise noted.
Starring characters listed, unless indicated in title.
Most, if not all, text features are based on Disney cartoons.

#1: (vol.1,#1)- October 1940 68 pages cover:DD
"The Robber Kitten" (text based on the Silly Symphony)1 page
DD newspaper reprints, dailies & Sundays (throughout issue)17 "
"MM on Sky Island"(part 1) MM Sunday strips " 23 "
"Clarabelle's Dinner Talks" (text & illo) 1 "
"Water Babies" from the Silly Symphony(text & illo) 2 "
puzzle pages 2 "
"Mr.Mouse Takes a Trip" (text & illo) 5 "
"Donald's Got a Girl"/"Mickey's Mints" (poems & illo) 1 "
"Robinson Crusoe" (MM - continued from MM MAGAZINE)Sundays 5 "

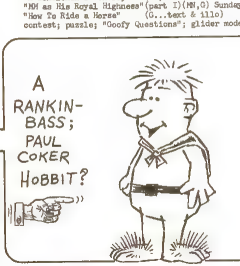
#2: (vol.1,#2)- November 1940 68 pages cover:DD
DD daily reprints (throughout issue) 20 pages
"MM & the Ostrich Race" (part 1) Sundays 11 "
"DD Goes A-Scouting" (text & illo) 3 "
"And Now-the DD Doodle"by Bill Pilch (dance instruction!) 3 "
"The Little Whirlwind" (MM...text & illo) 3 "
"MM on Sky Island" (part II) MM Sundays (BP,G) 13 "
"The Flying Mouse" from the Silly Symphony (text & illo) 4 "
puzzle page; "Thanksgiving Day"(text); each 1 "

#3: (vol.1,#3)- December 1940 68 pages cover:DD
DD dailies & Sundays reprints (throughout issue) 15 pages
"Peculiar Penguins" from the Silly Symphony(text & illo) 3 "
"MM & the 7 Ghosts" (DD,G)(part I) Sundays 18 "
"The Sun & the Stars" (text) 1 "
"The Fire Chief" (DD...text & illo) 3 "
puzzle/magic pages 8 "
extraneous MM Sundays 4 "
"Don Donald" (text & illo) 1 "
"MM & the Ostrich Race" (part II) Sundays 9 "

#4: (vol.1,#4)- January 1941 68 pages cover:DD
DD Sundays reprints (throughout issue) 7 pages
Pluto Sundays " " 3 "
"The Country Cousin' from the Silly Symphony(text & illo) 3 "
"MM in Search of Jungle Treasure"(part 2)(G,MN,BP)Sundays 26 "
"Big-Hearted Pluto" (text & illo) 3 "
"Golden Eggs" (DD...text & illo) 2 "
"Pluto's Quintuplets" (text & illo) 3 "
"MM & the 7 Ghosts" (part II)(DD,G) Sundays 14 "
puzzle page; MM Sunday; contest; "Ten Little Country Boys" 1 "ea.

#5: (vol.1,#5)- February 1941 68 pages cover:G
DD Sunday reprints (throughout issue) 14 pages
Pluto Sunday reprints " " 4 "
"The Practical Pig" (3 Pigs, Big Bad Wolf) Sundays 15 "
"Antarctic Trappers" (DD,G...text & illo) 3 "
"The Pantry Pirate" (Pluto...text & illo) 3 "
"Timber" (DD...text & illo) 3 "
extraneous MM Sundays 4 "
"MM in Search of Jungle Treasure"(G,MN,BP)Sundays(part II)10 "
"On Ice" (MM,MN,DD,G,Pluto...text & illo) 3 "
puzzle; contest;Valentine each 1 "

#6: (vol.1,#6)- March 1941 68 pages cover:DD
DD Sunday reprints (throughout issue) 16 pages
"Alpine Mickey" (DD,Pluto...text & illo) 3 "
extraneous MM Sunday reprints 10 "
Pluto Sundays 4 "
"A Gentlemen's Gentlegan" (MM,Pluto...text & illo) 3 "
"MM as His Royal Highness"(part I)(MM,G) Sundays 20 "
"How To Ride a Horse" (G...text & illo) 3 "
contest; puzzle; "Goofy Questions"; glider model each 1 "



#7: (vol.1,#7)- April 19ul 68 pages cover:DD & Pluto
DD daily reprints (throughout issue) 18 pages
"Movie Makers" (MM,DD,Pluto...text & illo) 3 "
"MM in the Secret Service"(part I) Sundays 11 "
"Baggage Buster" (G...text & illo) 2 "
"A Good Time For a Dime" (DD...." " ) 2 "
"MM as His Royal Highness"(part II) Sundays (MM) 20 "
"The Nifty Nineties" (MM,MM...text & illo) 3 "
"Goofy Questions; contest; puzzle; rainy-day fun each 1 "

#8: (vol.1,#8)- May 19ul 68 pages cover:Clarabelle Cow
DD dailies reprints (throughout issue) 20 pages
"Working Day" (MM,DD,G...text & illo) 3 "
"MM as His Royal Highness"(part III) (MM) Sundays 14 "
"Early to Bed" (DD...text & illo) 2 "
"Truant Officer Donald" ( " " ) 2 "
"The Goddess of Spring" from the Silly Symphony) 3 "
"MM in the Secret Service"(part II)(BP) Sundays 15 "
magic; contest; puzzle; "Goofy Questions each 1 "

#9: (vol.1,#9)- June 19ul 68 pages cover:DD
DD dailies reprints (throughout issue) 23 pages
"Canine Caddy" (MM,Pluto...text & illo) 3 "
"MM as His Royal Highness"(part IV) (MM) 11 "
"Goofy's Glider" (G...text & illo) 3 "
"Old Mac Donald Duck" ( " " ) 2 "
"Elmer Elephant" from the Silly Symphony(text & illo) 3 "
"MM in the Secret Service"(part III) (BP) 12 "
Text concerning how Walt Disney created MM inside BC
how to's; puzzles; contest; riddles; MM pin-up(BC); 6 "

#10: (vol.1,#10)- July 19ul 68 pages cover:DD
extrannous MM Sundays (throughout issue) 4 pages
DD daily reprints ( " " ) 4 "
"Mickey's Garden" (text & illo) 3 "
"Schubert the Music-Teacher"* (3LP) Sundays 19 "
"Donald's Camera" (DD...text & illo) 3 "
"Mickey's Birthday Party"(MM,DD,etc.)(text & illo) 2 "
"MM in the Secret Service"(partIV) Sundays (BP) 21 "
"Mickey's Rival" (MM...text & illo) 3 "
MM "life story" and pin-up (babies, no less) inside BC & BC
contest; puzzle; riddles; how to's each 1 "

#11: (vol.1,#11)- August 19ul 68 pages cover:DD, HDdL.
DD dailies reprints (throughout issue) 9 pages
"Mickey's Fire Brigade" (DD,G...text & illo) 3 "
"MM Adventures with Robin Hood"(part I) Sundays 23 "
"Lend a Paw" (MM,Pluto...text & illo) 2 "
MM Sunday gags 17 "
"The Art of Skiing" (G...text & illo) 2 "
"...Toby Tortoise Returns" (from the Silly Symphony;text)3 "
Goofy: life story & pin-up inside BC & BC
riddles; "Funny Films"; puzzle; contest; each 1 "

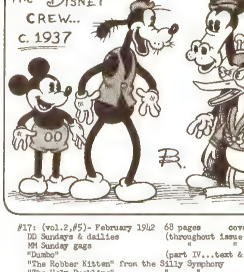
#12: (vol.1,#12)- September 19ul 68 pages cover:DD,HDdL
Pluto Sunday reprints (throughout issue) 8 pages
DD Sunday reprints, dailies " " 8 "
"The Delivery Boy" (DD,Pluto...text & illo) 3 "
MM Sunday gags 9 "
"The Art of Self Defense" (G...text & illo) 2 "
"Pluto Junior" (text & illo) 2 "
"MM Adventures with Robin Hood"(part II) Sundays 23 "
"Cock of the Walk" from the Silly Symphony(text & illo) 3 "
DD life story & pin-up inside BC & BC
puzzle; contest, MM Hollywood Chatter; riddles each 1 "

#13: (vol.2,#1)- October 19ul 68 pages cover: DD,HDdL
Pluto Sundays (throughout issue) 5 pages
DD dailies " " 10 "
"Lumberjack Donald" (text & illo) 3 "
"MM in Service With a Smile" (G,MM) Sundays 6 "
"Symphony Hour" (MM,G,DD,etc...text & illo)2 "
"Chef Donald" (text & illo) 3 "
"Birds of a Feather" (based on WD cartoon) 17 "
"The Grasshopper & the Ants"from the Silly Symphony(text)3 "
MM extrannous Sundays 10 "
MM Hollywood Chatter; riddles; puzzle; contest; in all,5 "

#14: (vol.2,#2)- November 19ul 68 pages cover:DD,HDdL
Pluto Sundays (throughout issue) 5 pages
DD dailies " " 6 "
MM Sunday gags " " 7 "
"Dumbo" (based on feature cartoon; part I)(text & illo) 5 "
"MM on a Camping Trip" (G,MM) Sundays 21 "
"Music Land" from the Silly Symphony (text & illo) 3 "
"The Boarding School Mystery" (Max Hare, Toby Tortoise) 9 "
"Mickey's Amateurs" (DD,G,etc...text & illo) 3 "
MM Hollywood Chatter; riddles; contest; in all,4 "

#15: (vol.2,#3)- December 19ul 68 pages cover:DD
Pluto Sundays (throughout issue) 7 pages
DD dailies " " 5 "
"Dumbo" (part II...text & illo) 6 "
extrannous MM Sundays 8 "
"3 Little Kittens" from the Silly Symphony 17 "
"Broken Toys" (text & illo) 3 "
"Cookieland" from the Silly Symphony 13 "
"3 Little Wolves" ( " " ...text & illo) 3 "
MM Hollywood Chatter; puzzle; contest; in all,4 "

#16: (vol.2,#4)- January 19u2 68 pages cover:DD
DD Sundays & dailies (throughout issue) 7 pages
Pluto Sundays " " 3 "
"Dumbo" (part III...text & illo) 5 "
"3 Little Pigs & the Elephant Pig"* 29 "
"How To Fish" (G...text & illo) 3 "
extrannous MM Sundays 10 "
"More Kittens" from the Silly Symphony (text & illo) 3 "
MM Hollywood Chatter; contest; puzzle in all, 4 "




#17: (vol.2,#5)- February 19u2 68 pages cover:DD,HDdL
DD Sundays & dailies (throughout issue) 8 pages
MM Sunday gags " " 8 "
"Dumbo" (part IV...text & illo) " "
"The Robber Kitten" from the Silly Symphony 8 "
"The Ugly Duckling" " " 4 "
"The Olympic Champ" (G...text & illo) 3 "
"Donald's Garden" " " 3 "
MM Hollywood Chatter ; contest; in all,3 "

#18: (vol.2,#6)- March 19u2 68 pages cover:DD
DD Sundays & dailies (throughout issue) 12 pages
Pluto Sundays " " 8 "
"MM & the Miracle Master" (part I) (MM) Sundays 19 "
"Dance the 'Dumbo Jumbo'!" dance instruction(text & illo)4 "
extraneous MM Sundays (throughout issue) 10 "
"Donald's Snow Fight" (HDdL...text & illo) 3 "
"How to Swim" (G... " " ) 3 "
MM Movies; MM Hollywood Chatter; puzzle; riddles; in all,5 "

#19: (vol.2,#7)- April 19u2 68 pages cover:DD
DD Sundays & dailies (throughout issue) 10 pages
Pluto Sundays " " 7 "
"Penguin Isle" from the Silly Symphony 8 "
extraneous MM Sundays (throughout issue) 8 "
"Donald Gets Drafted" (text & illo) 3 "
"The Wise Little Hen" from the Silly Symphony(text/illo)3 "
"MM & the Miracle Master"(part II) Sundays 16 "
"The Sleep Walker" (Pluto...text & illo) 3 "
MM Hollywood Chatter; MM Movie; riddles; puzzle, contest; 6 "

#20: (vol.2,#8)- May 19u2 68 pages cover:DD/defense stamps
DD Sundays & dailies (throughout issue) 9 pages
"The Origin of 3S"* " " 11 "
extraneous MM Sundays " " 10 "
"Donald's Gold Mine" (text & illo) 3 "
"The Golden Touch" from the Silly Symphony (text & illo)3 "
"MM & the Miracle Master"(part III) Sundays 17 "
"2-Bone For Two" (Pluto...text & illo) 3 "
MM Hollywood Chatter; MM Movie; puzzle; contest; riddles;6 "

#21: (vol.2,#9)- June 19u2 (1st to show # on cover)68 pgs.;c:DD
DD Sundays & dailies (throughout issue) 6 pages
Pluto Sundays " " 5 "
"Ricky Meets Bo"* (BB) 10 "
"The Treasure Hunt" (DD,HDdL) dailies 6 "
"The Army Maneuvers" (Pluto...text & illo) 3 "
"MM & the Miracle Master"(part IV) Sundays 21 "
"Hell Bay Donald" (text & illo) 3 "
"The Twins 'quiet Down'(rebus text) (MM,MSF) 3 "
MM Hollywood Chatter; puzzle; contest; riddles; MM Movie;6 "

#22: (vol.2,#10)- July 19u2 68 pages; cover:DD,Pluto/patriotism
DD dailies (throughout issue) 7 pages
"Fedro" from the Silly Symphony (text & illo) 3 "
MM Sunday gags 6 "
"Bucky & BO Go Into Business"* (BB) 13 "
"Special Delivery" (rebus text)(MM,MM) 2 "
"An Education for Thursday"(part I) (MM) Sundays 21 "
"Pluto At the Zoo" (text & illo) 3 "
MM Hollywood Chatter; puzzle; MM Movie; contest; riddles;7 "

#23: (vol.2,#11)- August 19u2 68 pages cover:DD
DD Sundays & dailies (throughout issue) 11 pages
Pluto Sundays " " 3 "
"El Gaucho Goofy" (text & illo) 4 "
"General Bucky Goes To War"* (BB) 15 "
"Mixed-up Labels"* (rebus text)(MM,G) 3 "
"An Education for Thursday"(part II) (MM) Sundays 21 "
"Sky Trooper" (DD...text & illo) 4 "
MM Movie; MM Hollywood Chatter; puzzle; contest; in all,5 "

#24: (vol.2,#12)- September 19u2 68 pages cover:DD,HDdL
DD Sundays & dailies (throughout issue) 15 pages
"The Flying Gauchito" from the animated short 8 "
MM extraneous Sundays (throughout issue) 5 "
Pluto Sundays " " 3 "
"Figure & Clue" (text & illo) 4 "
"Presto-Change!" (rebus text)(MM,MM,MSF) 3 "
"An Education for Thursday"(part III) (MM) Sundays 18 "
"How to Play Baseball" (G...text & illo) 3 "
MM Hollywood Chatter; MM Movie; puzzle; contest; in all,5 "

#25: (vol.3,#1)- October 1962 68 pages cover:DD,HD&L
Let Disney war insignia pages :DD,MM,Pluto,etc.,etc.inside FC/BC
DD Sundays & dailies (throughout issue) 11 pages
extraneous MM Sundays " " 3 "
"The Vanishing Secrets" (DD...text & illo) 3 "
"Rocky Comes Marching Home"s (BB) 19 "
"Goofy's Addled Auto" (rebus text)(MM) 3 "
"MM at the Bar None Ranch" (part I) (G,BP) 14 "
"Private Pluto" (text & illo) 1 "
MM Hollywood Chatter; MM Movies; contest; puzzle; in all,5 "

#26: (vol.3,#2)- November 1962 68 pages cover:DD
DD Sundays & dailies (throughout issue) 12 pages
"Donald's Fire Trebles" (text & illo) 3 "
extraneous MM Sundays " " 5 "
"Rocky in Mother Goose Land"s (BB) 17 "
"The Vanishing Magician" (rebus text)(MM,G) 3 "
"MM at the Bar None Ranch"(part II)(G,BP) Sundays 14 "
"How to Be a Sailor" (G...text & illo) 4 "
War insignia, MM Hollywood Chatter; MMMovie; contest; puzzals;7"

#27: (vol.3,#3)- December 1962 68 pages cover:DD,HD&L
DD dailies (throughout issue) 15 pages
extraneous MM Sundays " " 4 "
"Springtime for Pluto" (text & illo) 3 "
"The Carnival King" (Joe Carioca)(1st original feature)"12"
"The Cheerful Sorrower" (rebus text)(MM,G) 3 "
"MM at the Bar None Ranch" (part III) (G,BP,MM) 16 "
"The Flying Jalopy" (DD...text & illo) 3 "
war insignia, MM Hollywood Chatter; puzzle; contest; in all,6"

#28: (vol.3,#4)- January 1963 68 pages cover:DD,HD&L
DD Sundays & dailies (throughout issue) 10 pages
extraneous MM Sundays " " 4 "
"Fall In, Fall Out" (DD...text & illo) 3 "
"Rocky's Wedding Day"s (BB) 15 "
LH Sundays (throughout issue) 5 "
"The Bambi Polka" dance instructions (text & illo) 3 "
"MM at the Bar None Ranch" (part IV) (G,BP,MM) Sundays 14 "
"Henhouse Hero" (rebus text)(Pluto) 1 "
"Pluto & the Armadillo" (text & illo) 3 "
war insignia; MM Hollywood Chatter; puzzles; contest; in all,7"

#29: (vol.3,#5)- February 1963 68 pages cover:DD,HD&L
DD Sundays & dailies (throughout issue) 15 pages
extraneous MM Sundays " " 6 "
"Trumper On Thin Ice" Sundays 10 "
LH Sundays (throughout issue) 6 "
"The Falican & the Snipe"from the Silly Symphony(text/illo)3"
"Out For Adoption" (rebus text)(MM,G) 3 "
"MM at the Bar None Ranch"(part V) (G,BP,MM) 11 "
"Home Defense" (DD...text & illo) 4 "
war insignia; puzzles; MM Hollywood Chatter; contest;in all,7"

#30: (vol.3,#6)- March 1963 68 pages cover:DD,HD&L
DD dailies (throughout issue) 14 pages
"Hibernate' Trouble" (LH,Flower) Sundays 12 "
"String Saver Mickey" (rebus text)(MM) 3 "
LH Sundays (throughout issue) 5 "
"Timid Elmer's Picnic" (text & illo) 4 "
"Sailhop Detective"(part I) (MM,MM) Sundays 17 "
"The Old Army Game" (DD...text & illo) 4 "
war insignia; MM Hollywood Chatter; contest; puzzle; in all,6"

And that seems like an appropriate point at which to stop, since #31 inaugurates the non-reprint Donald Duck material by Uncle CARL BARKS. Stay tuned 'till next month for part 2 (of many!).

# KOLCHAK the NIGHT STALKER

(Simply "The Night Stalker" for episodes #1 - 4.)
Producer:Paul Playson; created by:Jeff Rice; story consultant: David Chase; directory of photography:John Omdios; art director: Raymond Beal; set director:Robert Freer; sound:John Keen; film editor:Robert Leeds; title design:Jack Grimagg; a Universal Production.
w = writer. d = director.
Regular cast — Carl Kolchak:Darren McGavin; Tony Vincenzo:Simon Oakland; Ron ("up-tight") Updyke:Jack Grimagg; Emily Cowles:Ruth McDevitt(#5-20). Recurring characters — Gordon Spangler (morgue attendant):John Fiedler; Monique Marmelstein:Carol Ann Susi.

#1: "The Ripper" (9/13/71 & 8/30/75...the first and the last!)
w:Rudolph Borchert d:Allen Baron
The violent deaths of several young women lead Chicago's "Independent News Service" reporter Carl Kolchak to the conclusion that the culprit is the original Jack the Ripper himself!
cast— the ripper:Michael Pollard; young woman:Ruth McDevitt (Miss Emily in #5-20); Beatrice Colen:Jane Plumm; Capt.Warren: Ken Lynch; manausse:Myra Small; Det.Cortazzo:Roberta Collins.

#2: "The Zombie" (9/20/71 & 8/23/75)
w:Ezekial Marko d:Alex Grasshoff
When Kolchak covers a gangland war, he finds himself face to face with the avenging killer of a crime boss...a zombie!
cast— Spostao:Joseph Sirola; Francois Edmonds:Earl Faison; Capt. Winwood:Charles Aidman; cemetary caretaker:J.Pat O'Malley; Uncle Filemon:Scat Man Crothers; Sweetstick:Antonio Fargas.



#3: "H.F.O." (9/27/71 & 6/6/75)
w:Dennis Clark & Rudy Borchert d:Allen Baron
An unseen extra-terrestrial emitty has the power of a hurricane, an affection for electric gadgetry and a taste for bone marrow!
cast— Capt.Orli:James Gregory; Dr.Weinstock:Mary Wickes; Alfred Brindle:Dick Van Patten; waiter:Fritz Feld!; speaker:M.Arthur.

#4: "Vampire" (10/4/71 & 12/27/71)
w:Bill Stratton & Rudy Borchert d:Don Weiss
Kolchak flies to Southern California where one of the undead victims of the original Las Vegas "Night Stalker" is carrying on in her master's bloodsucking practice!
cast— Faye:Kathleen Nolan; Lt.Matteo:William Daniels; Ichabod Grace:Jan Murray; Swede:Larry Storch; Lou & manager:Selma Archard; Catherine:Suzanna Charpi; Deputy Sample:John Doucette.

#5: "The Werewolf" (11/1/71 & 8/16/75)
w:Paul Playdon d:Allen Baron
Kolchak's assignment to cover a pleasure cruise is no pleasure when one of the cruisers turns out to be a werewolf guy!
cast— Barnhardt Stieglitz:Keir(Prof.Forbin)Breadon; Mel Tatar: Dick Gautier!; Paula Griffin:Nita Talbot; Capt.Wells:Henry Jones!; George Levitt:Lewis Charles; Hallem:Bob Hastings; Wendy:J.Russell.

#6: "The Doppleganger" or "Firefall" (11/1/71 & 8/16/75)
w:Bill Ballinger d:Don Weis
When some satanic force begins turning people into miniature Towering Infernoes, Kolchak traces the cause to a "doppleganger" which is attempting to possess a famous symphonic conductor!
cast— Peter Bondi:Fred Beir; Sgt.Mayer:Philip Carey; Maria:Marilyn Rhue; Cardinal:David Doyle; Dr.Shropell:Alice Backes.

#7: "The Devil's Flekform" (11/15/71 & 7/4/75)
w:Jim Masolier, Donn Mullally, Norm Leiban, Larry Markes, David Chase And Rudy Borchert!!!! d:Allen Baron
Kolchak is menaced by a vicious supernatural power and he investigates a politician who rose to prominence through witchcraft!
cast— Robert Palmer:Tom Skerritt; Lorraine Palmer:Ellen Weston; Susan Driscoll:Julie Gregg; Sen.James Talbot:John Myhers.

#8: "Bad Medicine" (11/29/71 & 5/16/75)
w:L.Ford Neale & John Huff d:Alex Grasshoff
Chicago's finest gems are being stolen by a hypnotic killer who looks like a big injun and seems capable of vanishing at will!
cast— Capt.Joe Baker:Ramon Bieri; Agnes Temple:Alice Ghostley; Charles Rolling Thunder:Victor Jory!; shaman:Richard Kiel; Albart Delgado:Marvin Kaplan!; Schwartz:James Griffith.

#9: "The Spanish Moss Murders" (12/6/71 & 1/25/75)
w:Al Friedman d:Gordon Hessler
Kolchak stumbles into the world of dream possession when he looks for a killer that crushes its victims and leaves sprigs of Spanish Moss on the bodies while a dream-patient has fitful dreams!
cast— Capt.Dick:Keenan Wynn!; Dr.Black:Severn Darden; monster: Richard Kiel; muper:Ned Glass; Dr.Hollenbeck:Virginia Gregg; Pupe La Rue:Johnny Silver; Henri Villon:Maurice Marsac.

#10: "Matchemondo" (12/13/71 & 5/9/75)
w:Arthur Rowe, Robert Earl & Rudy Borchert d:Alex Grasshoff
Unexplained deaths, backing walls & electrical malfunctions indicate that the construction of a new hospital has awakened a slumbering god - ancient, malignant & all-powerful!
cast— Jim Eikhorn:William Smith; Walter Green:Michael Strong; Dr.Carrie:John Alvin; Janice Risen:Elaine Giftos.

#11: "The Ratchasas" or "Horror in the Heights" (12/20/71 & 2/28/75)
w:Jimmy Sangster d:Michael Caffey
Kolchak uncovers a grisley Hindu legend come to life when he probs the deaths of senior citizens who were drowned in pieces! cast— Harry Starman:Phil Silvers!!; Hindu:Abe Sofaer; Back Fireman:Sonny Rubin; Goldstein:Herb Vigran; Joe:Ned Glass.

#12: "Mr. R.I.N.G." (1/10/75 & 1/18/75)
w:L.Ford Neale, John Huff & Jimmy Sangster d:Gene Levitt
A secret military project gets out of hand when a computerized robot disappears from the installation & goes on a rampage!
cast— Mr.R.I.N.G.:Craig Baxley; Mrs.Walker:Julie Adams; Leslie Dwyer:Corinne Michaels; Capt.Akins:Bert Freed.

#13: "The Humanoids" (1/17/75 & 5/23/75)
w:Bill Ballinger d:Robert Scheerer
Apelike creatures with a voracious appetite for flesh grow out of cells brought back in an Arctic oil company's drill samples!
cast— Capt.Melnar:John Marley; Kitzmiller:Pat Harrington; Jack Burton:Jamie Farr; Galber:Frank Aletter; Dr.Lynch:K.Woodville.

#14: "The Trevi Collection" (1/24/75 & 5/2/75)
w:Rudy Borchert d:Don Weis
Kolchak is menaced by animated mannequins when a witch endeavors to take over the world of multi-million $ high fashion!
cast— Mme.Trevi:Nina Foch; Madelaine:Lara Parker; lecturer:Marvin Miller; Griselda:Priscilla Morrill; doctor:Reggie Kopell.

#15: "Chopper" (1/31/75 & 4/4/75)
w:Robert Zemeckis, Bob Gale & Steve Fisher d:Bruce Kessler
The moving of an old coffin unleashes a headless cyclist, who steals a vintage motorcycle and roars off after the members of a cycle gang that killed him with an avenging sword!
cast— Capt.Jonas:Larry Linville; Herb Bresson:Jim Backus!!; Studs Spake:Art Metrano; watchman:Jesse White!!; Lila:Sharon Farrell; morgue attendant:Steve Franken; Norman Kahill:Frank Aletter.

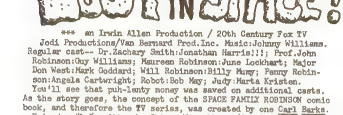
#16: "Demon in Lace" (2/7/65 & 4/11/65)
w:Michael Kosoll d:Glen Weis
Handsome college men are becoming victims of a hideous succubos - an ancient female demon that "sucks" the vitality of the men!
cast-- Capt.Joe Sisko:Kenneth Wynn(same as in #9); Prof.C.Evan Spat:Andrew Prine; Rosalind Winters:Kristina Holland; Coach Toomey:Jackie Vernon; registrar:Carolyn Jones.

#17: "Legacy of Terror" (2/14/65 & 6/20/65)
w:Arthur Rowe d:Don McDougall
Kolchak discovers that a 500-year-old Aztec mumy has resumed his practice of human sacrifice & threatens the fate of mankind!
cast-- Capt.Webster:Ramon Biari; Tillie Jones:Pippa Scott; Mr. Eddy:Sorrell Booke; Pepe Torres:Erik Estrada; Vickie:S.Curries.

#18: "The Knightly Murders" (3/7/65 & 5/30/65)
w:Paul Magistrant, Mike Kosoll d:Vince McEveety
Deaths by cross-bow bolt and jousting lance indicate unchivalrous behavior of a knight errant and a cursed suit of armor!
cast-- Member Boggs:Hans Conried!; Capt.Vernon Lamech:John Dehner; Pop Stenveld:Shug Fisher; Minerva Mase:Alexz Dressler.

#19: "The Youth Killer" (3/14/65 & 6/13/65)
w:Rudy Borchert d:Don McDougall
Beautiful young people who are dying from instant aging are all clients of the same computer-matching date service!
cast-- Helen:Cathy Lee Crosby; Sgt.Orkin:Dwayne Hickman; Bella Sarkof:Kathleen Freeman!; Kas Kasantzakis:Demosthenes.

#20: "Sentry" (3/28/65 & 6/27/65)
w:L.Ford Neale & John Huff d:Seymore Robbie
In our hero's final adventure, Kolchak finds that deep in the excavation of an underground storage complex, a reptilian monster is running amok after an unwitting seismologist makes off with one of its eggs.
Adieu, Carl...
cast-- Lt.Irene Lamont:Kathie Browne(Mrs.Darren McGavin); Jack Flaherty:Tom Bosley!; Dr.James Verydon:Albert Paulsen; Lamar Trotter:John Hoyt; Arnie Wissmore:Cliff Norton; Brody:F.Marth.




*** an Irwin Allen Production / 20th Century Fox TV
Jodi Productions/Van Bernard Prod.Inc. Music:Johnny Williams.
Regular cast-- Dr.Zachary John Smith:Jonathan Harris!!; Prof.John Robinson:Guy Williams; Maureen Robinson:June Lockhart; Major Don West:Mark Goddard; Will Robinson:Billy Mumy; Penny Robinson:Angela Cartwright; Robot:Bob May; Judy Harris Kristen.
You'll see that pub-lenty money was saved on additional casts.
As the story goes, the concept of the SPACE FAMILY ROBINSON comic book, and therefore the TV series, was created by one Carl Barks.
Episodes #1-5 written by Shimon Wincelberg (S.Bar-David).
I don't have any writer/director data for this season. My files are 100% complete, however, on subsequent seasons to be indexed in the next two issues of RECC.

#1: "The Reluctant Stowaway" (9/15/65)
October 16, 1997: In a far-reaching plan to relieve an overpopulated Earth, the Robinson family and their pilot Maj.Don West are launched on the first colonization mission towards Alpha Centauri; and, in a moment that all Irwin Allen fans treasure, Dr.Zachary Smith, who has sabotaged the Jupiter II, is trapped on board during lift-off!!

#2: "The Derelict" (9/22/65)
The Jupiter II encounters a mammoth spaceship full of weird colonists from an alien civilization, and Dr.Smith begins his classic tradition of screwing everything all up.

#3: "Island in the Sky" (9/29/65)
When Prof.Robinson descends from the orbiting Jupiter II to investigate the atmosphere of an alien planet, his space-suit rockets run outta' gas, he falls 10,000 feet to the planet (naturally surviving unscratched) and the Jupiter II must crash land to rescue their hapless leader.
cast-- the bloop: himself.

#4: "There Were Giants in the Earth" (10/6/65)
The Robinson expedition (and our "hero" Dr.Smith) must establish a self-mustaining community on their alien planet - but they soon discover strange forms of hostile life, including the giant cyclops who gave birth to his own model kit.

#5: "The Hungry Sea" (10/13/65)
When it is discovered that their planet is on a weird eliptical orbit around its sun, causing periods of intense heat or cold, the Robinson crew head south for the "winter" leaving Dr.Smith at the Jupiter II with the Robot (luckily the planet's orbit miraculously changed for the remainder of the series).

#6: "Welcome, Stranger" (10/20/65)
An unexpected visitor to the Robinson's planet: astronaut Jimmy Haggood, a happy-go-lucky Texan who missed a landing on Saturn 15 years earlier - and has been roaming lost in space ever since.
cast-- Haggood:Warren Oates.

#7: "My Friend, Mr.Nobody" (10/27/65)
In a portent of the quality of future seasons, Penny meets an invisible - but friendly - echo-like voice in a deep cave...
Dr.Smith turns even this into a near disaster.

#8: "Invaders From the 5th Dimension" (11/3/65 & 8/31/66)
Glowing space creatures capture Will in order to use his fresh humanoid brain as a replacement for their worn-out computer-ized guidance system.

#9: "The Oasis" (11/10/65)
With the water running low, the Robinsons' worst enemy is the blazing sun - unless it's Dr.Smith (and it IS) who uses almost all the drinking water for a shower!

#10: "The Sky is Falling" (11/17/65)
Another family of alien colonists arrive on the Robinson's planet, and a crisis ensues when both families believe the other responsible for the disappearance of their son.

#11: "Wish Upon a Star" (11/24/65 & 9/7/66)
When Dr.Smith is exiled from the Jupiter II camp, he encounters a wrecked spacecraft and a device that transforms thought into reality. Great stuff!

#12: "The Raft" (12/1/65)
The Robinsons decide to launch Don towards Earth in a small space "life-raft" (which suspiciously resembles the Seaview's diving bell); however, true-to-form, Dr.Smith (with his usual dupe, Will) hijacks the craft...with true-to-form disastrous results.

#13: "One of Our Dogs Is Missing" (12/8/65 & 8/24/66)
When Prof.Robinson, Don & Will leave on an expedition, Smith remains behind with the Robinson women; complications include a meteor storm, a canine survivor of a crashed Earth probe, a bog monster, and Smith's customary ineptness.

#14: "The Attack of the Monster Plants" (12/15/65 & 9/4/66)
Suspecting that he's about to be abandonned, Dr.Smith schemes to steal the Jupiter II's deuteronium fuel; however, cyclamen with weird duplicating powers produce a fake Judy who steals the deuteronium herself to feed her plant friends.

#15: "Return from Outer Space" (12/29/65 & 9/11/66)
When Prof.Robinson opens an alien matter-transporter (left over from episode #10) off-limits, Smith begins to fumble about and succeeds in transporting Will to a small New England town where no one believes his incredible story.
cast-- Aunt Clara:Reta Shaw; sheriff:Walter Sande; Davey Sims: Donald Losby; Ruth Templeton:Sheila Mathews; telephone operator:Helen Kleeb; Lacy:Robert Easton; Grover:Harry Harvey; Theodore:Keith Taylor; 1st boy:Johnny Tolby.

#16 & 17: "The Keeper"
(part I: 1/12/66 & 5/10/66; part II: 1/19/66 & 5/25/66)
(We recalls what was happening on a different channel at this same time, same date 1/12/66???) The Keeper is a being from a distant advanced civilization whose profession is traveling the galaxy to collect creatures, 2 of each kind; his latest quarry: Will & Penny.
cast-- Keeper:Michael Rennie; (Gort was absent from the cast).

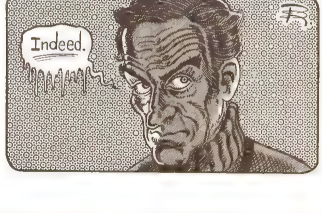
#18: "The Sky Pirate" (1/26/66 & 6/1/66)
Will is taken hostage by Alonso P. Tucker (pronounced "Tuck-a-b-a-b-a-b-a-p"), a space pirate complete with an electronic parrot on his shoulder.
cast-- Alonso P. Tucker:Albert Salmi.

#19: "Ghost in Space" (2/2/66 & 6/8/66)
Dr.Smith sets off an explosion in a bog, arousing an invisible, indestructible - and irresistable - creature.

#20: "War of the Robots" (2/9/66 & 6/15/66)
Will insists on repairing a rusted robot he found despite warning from the Robinson's own Robot that the device is actually a "robotoid"(?) capable of free choice (the Robinson Robot sounds like a computerized fascist).
cast-- alien robot:Robbie the Robot.

#21: "The Magic Mirror" (2/16/66 & 6/22/66)
Penny discovers an extraordinary full-length mirror which acts as a doorway to a weird dream-like dimension.
cast-- boy:Richard J.Pollard; hairy beast from down below:?

#22: "The Challenge" (2/2/66 & 6/29/66)
The Robinsons meet Quanc (not guano...Quanc), a militant 11-year-old alien, who is anxious to prove his superiority over the weaklings from Earth via violent combat.
cast-- Quanc:Kurt Russell; ruler:Michael Ansara.



# VINTAGE TV SCHEDULE / THAT ALL TIME GREAT: 1962! NEXT MONTH: ONE OF MY FAVORITES & I'M SURE ONE OF YOURS—1963

(SLASHES INDICATE MID-SEASON PROGRAM CHANGES.)

| DAY | TIME → / NETWORK ↓ | 7:30 | 8:00 | 8:30 | 9:00 | 9:30 | 10:00 | 10:30 | 11:00 |
|---|---|---|---|---|---|---|---|---|---|
| Sat. | NBC | SAM BENEDICT | | the JOEY BISHOP SHOW | SATURDAY NIGHT AT THE MOVIES | | | | |
| | CBS | JACKIE GLEASON'S AMERICAN SCENE MAGAZINE / DR. KILDARE | | the DEFENDERS | | HAVE GUN WILL TRAVEL | GUNSMOKE | | |
| | ABC | Roy ROGERS — DALE EVANS / VARIETY HOUR | the GALLANT MEN | MR. SMITH GOES TO WASHINGTON / BRETCHNEY | LAWRENCE WELK | | FIGHT of the WEEK | | |
| Sun. | NBC | WONDERFUL WORLD of COLOR / Fellowship Classic / DANNY KAYE & MERMEN | DISNEY'S CAR 54, WHERE ARE YOU? | BONANZA | | | the DUPONT SHOW of the WEEK | | |
| | CBS | the ED SULLIVAN SHOW | | | the REAL McCOYS | GENERAL ELECTRIC TRUE | CANDID CAMERA | WHAT'S MY LINE? | |
| | ABC | THE JETSONS | HOLLYWOOD SPECIAL (movie) | | | | voice of FIRESTONE / JANE WYMAN PRESENTS | HOWARD K. SMITH / SUNDAY SUMMER | |
| Mon. | NBC | IT'S A MAN'S WORLD / MONDAY | NIGHT AT THE MOVIES | the SAINTS and SINNERS / | the PRICE is RIGHT / THE ART LINKLETTER SHOW | DAVID BRINKLEY'S JOURNAL | LOCAL | | |
| | CBS | To TELL the TRUTH | I'VE GOT A SECRET | the LUCY SHOW / VACATION PLAYHOUSE | the DANNY THOMAS SHOW / COMEDY HOUR | the ANDY GRIFFITH SHOW / SPECIALS | the NEW LORETTA YOUNG SHOW / PATTY DUKE | STUMP the STARS | |
| | ABC | CHEYENNE / the DAKOTAS | | the RIFLEMAN / YOUR FUNNY FILMS | STONEY BURKE | | BEN CASEY | | |
| Tue. | NBC | LARAMIE | | EMPIRE | | the DICK POWELL THEATER | | CHET HUNTLEY REPORTING | |
| | CBS | MARSHALL DILLON | the LLOYD BRIDGES SHOW | the RED SKELTON SHOW / TALENT SCOUTS | | the JACK BENNY SHOW / PICTURE THIS | GARRY MOORE SHOW / the KEEFE BRASSELLE SHOW | | |
| | ABC | COMBAT | | HAWAIIAN EYE | | the UNTOUCHABLES | | BELL & HOWELL CLOSE-UP / AMERICA | |
| Wed. | NBC | the VIRGINIAN | | | PERRY COMO'S KRAFT MUSIC HALL / KRAFT SUSPENSE THEATER | | the ELEVENTH HOUR | | |
| | CBS | CBS REPORTS / PORTRAIT | | the MANY LOVES of DOBIE GILLIS | the BEVERLY HILLBILLIES? | the DICK VAN DYKE SHOW? | US STEEL HOUR | OR ARMSTRONG CIRCLE THE. | |
| | ABC | WAGON TRAIN | | GOING MY WAY | | OUR MAN HIGGINS | NAKED CITY | | |
| Thur. | NBC | the WIDE COUNTRY | | DR. KILDARE | | HAZEL / the LIVELY ONES | the ANDY WILLIAMS SHOW / SUMMER SPECIAL | | |
| | CBS | MR. ED | PERRY MASON | | the NURSES / | the TWILIGHT ZONE | the ALFRED HITCHCOCK HOUR / the NURSES | | |
| | ABC | OZZIE & HARRIET | the DONNA REED SHOW | LEAVE IT TO BEAVER | MY 3 SONS | M. HALE'S NAVY | ALCOA-ASTAIR PREMIERE | | |
| Fri. | NBC | INTERNATIONAL SHOWTIME | | SING ALONG with MITCH | | DON'T CALL ME CHARLIE / THE PRICE IS RIGHT | the JACK PAAR SHOW | | |
| | CBS | RAWHIDE | | ROUTE 66 | | | FAIR EXCHANGE / the ALFRED HITCHCOCK HOUR | EYEWITNESS / PORTRAIT | |
| | ABC | the GALLANT MEN / WYATT EARP / CHEYENNE / MAVERICK / FATHER KNOWS BEST / SURFSIDE 6 | | the FLINTSTONES | I'M DICKENS, HE'S FENSTER | | 77 SUNSET STRIP | LOCAL | |

#23: "The Space Trader" (3/9/66 & 7/6/66)
An intergalactic huckster drums up business by unleashing a storm that destroys the Robinson's equipment and garden - wiping out their sources of food & water.
cast-- trader:Torin Thatcher

#24: "His Majesty Smith" (3/16/66 & 7/13/66)
Visitors from the planet Andronica arrive in search of a king - a position which Dr.Smith feels uniquely qualified to fill - until he learns Andronican kings are put to death!
cast-- Nexus:Ian Sullivan; alien:Kevin Hagen.

#25: "The Space Croppers" (3/30/66 & 7/20/66)
While watching the werewolf that raided their kine capsule (?!) Will & Dr.Smith run into a family of space farmers.
cast-- Sybill:Mercedes McCambridge; Effra:Sherry Jackson; Noel:Dawson Palmer

#26: "All That Glitters" (4/6/66 & 7/27/66)
Penny gives refuge to an interplanetary fugitive who entrusts a small disc to her, a disc which leads Dr.Smith to inflict himself with a King-Midas-Touch curse.
cast-- Officer Bolik:Werner Klemperer; Chan:Larry Ward.

#27: "Lost Civilization" (4/13/66 & 8/3/66)
The Robinsons, in search of water, take refuge in a large cave; while John & Don repair the chariot, Will & the Robot explore deep in the cave where they encounter a princess & her lost civilization. WARNING-WARNING...the series star, Jonathan Harris, also makes a brief cameo appearance in this episode!
cast-- princess:Kym Karath; Major-Domo:Royal Dano.

#28: "A Change of Space" (4/20/66 & 8/10/66)
Will's intellect undergoes a strange advancement when he takes an unplanned flight in an abandoned alien space-ship.
cast-- alien:Frank Graham.

#29: "Follow the Leader" (6/27/66 & 8/17/66)
John falls into a cave containing an ancient mummy whose spirit enters John's body and promises to gain more control of his mind each time he falls asleep.

Continued next week...same time...same channel!

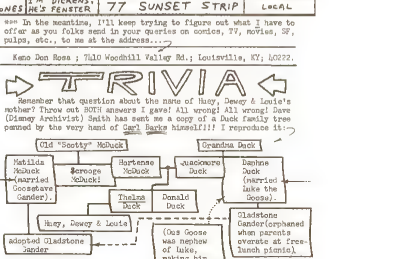
FLYERS free
JERRY BAILS/// DC's ALL-STAR #58 should be out by now...and with it Jerry's ALL-STAR/Justice Society fan-magazine "ALL-STAR REVIEW". Also, the 3rd volume of WHO'S WHO IN AMERICAN COMICS should also be out, in spite of its Rosa cover! Buy 'em when they're advertised!
CRAIG SWANSON/// For TV/movie/sci-fi/mystery/mag-genre buffs, Craig offers his FOR YOUR EYES ONLY media newsletter ($1 for 4 issues) and FILE 10 magazine FIO ($1). Address:13301 Sycon Dr.; Bowie, MD: 20715.
JIM VADEBONCOEUR/// I have no idea what Jim might have for sale, but whatever it is, you buy some!

soo In the meantime, I'll keep trying to figure out what I have to offer as you folks send in your queries on comics, TV, movies, SF, pulps, etc., to me at the address...

Kemo Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, KY; 40222.

## TRIVIA

Remember that question about the name of Huey, Dewey & Louie's mother? Throw out BOTH answers I gave! All wrong! A young lass (Disney Archivist) Smith has sent me a copy of a Duck family tree penned by the very hand of Carl Barks himself!!! I reproduce it:


Old "Scotty" McDuck
Grandma Duck
Matilda McDuck (married Goosetave Gander)
Scrooge McDuck
Hortense McDuck
Quackmore Duck
Daphne Duck (married Luke the Goose)
Thelma Duck
Donald Duck
Huey, Dewey & Louis
Gladstone Gander(purchased when parents operate at free-lunch picnic).
adopted Gladstone Gander
(Ous Goose was nephew of Luke, making him distant cousin to Donald.)

It should be noted that there is only ONE line leading to Huey, Dewey & Louie...so you know what that makes them! On the other hand, Gladstone is pretty nearly...)(;

LAST ISSUE'S QUESTION: The date on which the atomic satellite fell on London in George Pal's "Time Machine"(1960) was that far-flung date: Aug.10th, 1966! Only Walter Lilly came close by saying Aug. 8th,'66 (which is close enough for highway work). As to my alternate query of when the Jupiter II lifted off from Earth, not only did Craig Henderson correctly state Oct.16,1997...but he also knew that on the 2nd episode of "Lost in Space" the writers got confused and gave the date as Oct.21. Wise guy!

NEW QUESTION: Back to "Lost in Space", our masthead subject this issue. I've already used up the only good question I had on the show ...but here are a few others:

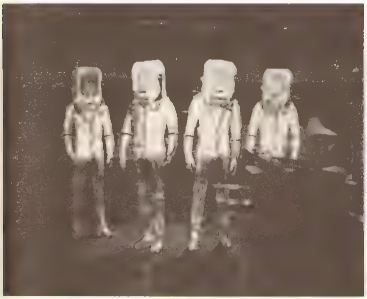
* A) Name the 5 recurring (2 or more appearances) characters to appear on "Lost in Space".
* B) If Dr.Smith had NOT stowed away on the Jupiter II, not only would we have been deprived of a classic TV character, but (as revealed on a later episode) what ELSE would have occured???

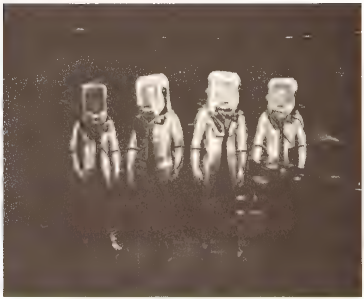
Be seeing you...

Don Rosa

# STAR TREK-The Tholian Web

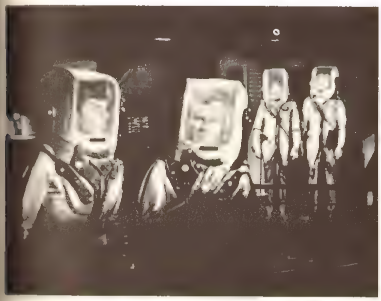
CAPTAIN'S LOG: STARDATE 5693.2. THE ENTERPRISE ENTERS UNSURVEYED SPACE AT THE LAST REPORTED POSITION OF THE STARSHIP DEFIANT. MR. SPOCK REPORTS THAT SENSOR READINGS INDICATE THAT SPACE IS LITERALLY BREAKING UP IN THIS AREA. MR. CHEKOV REPORTS A VISUAL CONTACT DEAD AHEAD. MR. SPOCK REPORTS THAT ALTHOUGH THEY SEE IT, THE SENSORS DO NOT. AS IT DRAWS CLOSER ITS SHAPE ON THE SCREEN BECOMES RECOGNIZED AS THE DEFIANT! IT'S JUST WITHIN TRANSPORTER RANGE.

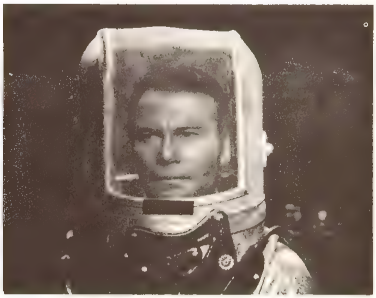




KIRK ORDERS SPOCK AND CHEKOV TO COME WITH HIM TO THE TRANSPORTER ROOM AND INSTRUCTS DR. McCOY TO MEET THEM THERE AS WELL. THEY DON ENVIRONMENTAL SUITS AND ARE BEAMED ABOARD THE BRIDGE OF THE DEFIANT WHERE THEY FIND MADNESS! THE BRIDGE OF THE DEFIANT IS LITTERED WITH BODIES. A CREWMAN HAS HIS HANDS LOCKED AROUND THE CAPTAIN'S THROAT, THEY'RE BOTH DEAD, THE CAPTAIN'S NECK BROKEN.

SPOCK NOTES THAT THE SHIP IS STILL FUNCTIONING AND ATTEMPTS TO USE THE SENSORS TO LOCATE THE OTHER MUTINEERS. KIRK ORDERS A SECURITY TEAM TO STAND BY ON THE ENTERPRISE. BUT SPOCK REPORTS THAT THERE IS NO SIGN OF LIFE ABOARD. KIRK ORDERS CHEKOV AND McCOY TO EXPLORE DESIGNATED AREAS OF THE SHIP. CHEKOV REPORTS FINDING BODIES IN LIFE SUPPORT AND IN ENGINEERING JUST AS THEY FOUND ON THE BRIDGE. McCOY IS EXPLORING SICK BAY WHEN KIRK ASKS HIM WHAT EVERYONE DIED OF. McCOY SAYS THEY APPARENTLY KILLED EACH OTHER. JUST THEN McCOY NOTES SIGNS THAT THE SHIP IS DISSOLVING. THEY REPORT BACK TO THE BRIDGE.

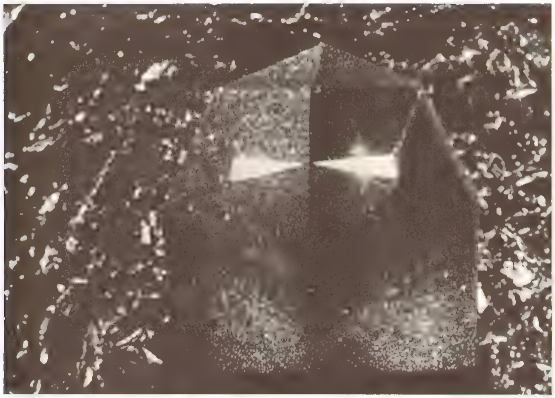




SPOCK NOTES THAT WHAT HAPPENED TO THE DEFIANT MAY BE HAPPENING TO THE ENTERPRISE AS THE READINGS ON BOTH SHIPS ARE THE SAME. AFTER CHEKOV AND McCOY RETURN TO THE BRIDGE, KIRK ORDERS SCOTTY TO BEAM THEM BACK ABOARD. SCOTTY SAYS THAT HE CAN'T, AT LEAST NOT ALL AT ONCE AS SOMETHING HAS AFFECTED THE TRANSPORTER AND IT'S NOT FUNCTIONING CORRECTLY.

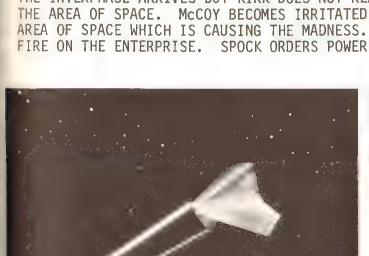
SPOCK ELECTS TO REMAIN BEHIND BUT KIRK OVERRULES HIM. SPOCK, CHEKOV AND McCOY ARE BEAMED ABOARD THE ENTERPRISE BUT ONLY AFTER MUCH DIFFICULTY. SCOTTY THEN BEGINS TO TRY AND RETURN CAPTAIN KIRK FROM THE DEFIANT. AS CHEKOV IS WATCHING THE VIEWING SCREEN IN THE TRANSPORTER ROOM HE SEES THE DEFIANT VANISH!

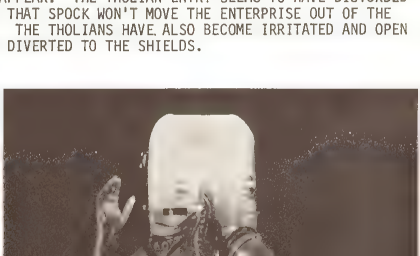
SPOCK TAKES OVER THE TRANSPORTER CONTROLS TO TRY AND RETRIEVE CAPTAIN KIRK, BUT TO NO AVAIL AS THE DEFIANT IS GONE AND THERE IS NOTHING FOR THE TRANSPORTER BEAM TO HOLD ONTO. SPOCK COMPUTES THE TIME OF THE NEXT INTERPHASE AND BELIEVES HE CAN RETRIEVE THE CAPTAIN THEN. BUT WHATEVER AFFECTED THE DEFIANT IS AFFECTING THE ENTERPRISE. CHEKOV GOES MAD! HE IS RESTRAINED AND CONFINED IN SICK BAY. SULU RECORDS THE APPROACH OF THE VESSEL. SPOCK SIGNALS RED ALERT.



A WEIRD ALIEN APPEARS ON THE VIEW SCREEN. IT STATES THAT THE ENTERPRISE IS TRESPASSING IN THE TERRITORIAL ANNEX OF THE THOLIAN ASSEMBLY AND MUST LEAVE IMMEDIATELY. SPOCK ARGUES THAT THIS IS FREE SPACE, BUT THE THOLIAN STATES THAT THEY LAY CLAIM TO IT AND WILL DEFEND IT WITH FORCE. SPOCK EXPLAINS THE RESCUE MISSION HE IS ATTEMPTING TO CARRY OUT AND STATES THAT HE WILL BE ABLE TO FINISH IN ONE HOUR AND FIFTY-THREE MINUTES. THE THOLIAN AGREES BUT WARNS THAT HE BE CORRECT AS THEY WON'T TOLERATE DECEIT.

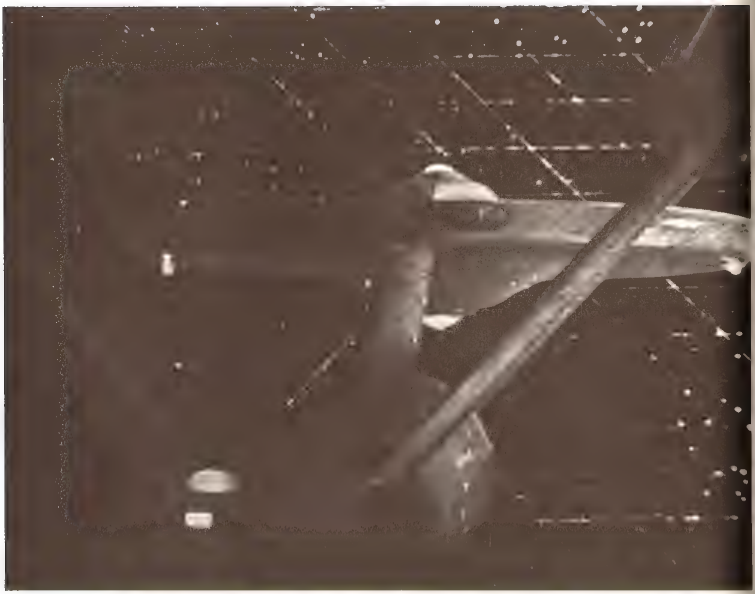
DR. McCOY IS MEANWHILE SEEKING A CURE TO THE MADNESS WHICH IS BEGINNING TO AFFECT THE CREW. HE IS ATTACKED BY HIS ORDERLY AND ONLY NURSE CHAPEL'S QUICK THINKING SAVES HIM. THE TIME OF THE INTERPHASE ARRIVES BUT KIRK DOES NOT REAPPEAR. THE THOLIAN ENTRY SEEMS TO HAVE DISTURBED THE AREA OF SPACE. McCOY BECOMES IRRITATED THAT SPOCK WON'T MOVE THE ENTERPRISE OUT OF THE AREA OF SPACE WHICH IS CAUSING THE MADNESS. THE THOLIANS HAVE ALSO BECOME IRRITATED AND OPEN FIRE ON THE ENTERPRISE. SPOCK ORDERS POWER DIVERTED TO THE SHIELDS.





SCOTTY PLEADS WITH SPOCK TO USE THE PHASERS. McCOY PLEADS WITH SPOCK TO GET OUT OF THE AREA. THE THOLIANS DON'T RESPOND TO THE ENTERPRISE'S ATTEMPTS TO CONTACT THEM, THUS SPOCK MAKES HIS DECISION AND ORDERS THE PHASERS TO OPEN FIRE ON THE THOLIAN SHIP. THE THOLIANS ARE DISABLED. THEN ANOTHER THOLIAN SHIP APPEARS AND THE SHIPS BEGIN FORMING AN ENERGY FIELD AROUND THE ENTERPRISE WHICH WAS ALSO DISABLED IN THE ATTACK. SPOCK NOTES THAT SHOULD THE THOLIANS COMPLETE THEIR ENERGY WEB, THE ENTERPRISE WILL NOT SEE HOME AGAIN.

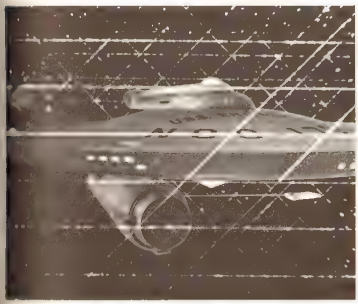
MEANWHILE, CAPTAIN KIRK IS STILL TRAPPED IN INTERSPACE ALTHOUGH ON THE ENTERPRISE HE IS PRONOUNCED DEAD AND A SERVICE PERFORMED FOR HIM.

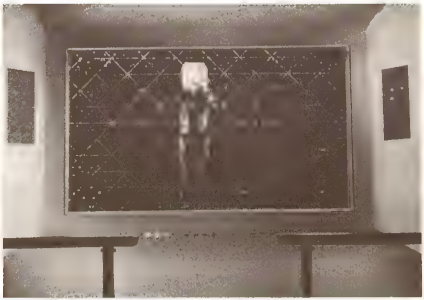


SPOCK AND McCOY BECOME BITTERLY AT ODDS OVER SPOCK'S DECISION TO REMAIN BEHIND AND FIGHT THE THOLIANS WHILE TRYING TO SAVE THE CAPTAIN. BUT AFTER PLAYING A RECORD TAPE LEFT BEHIND BY KIRK FOR THEM TO PLAY IN THE EVENT OF HIS DEATH, McCOY RELENTS AND SHOWS SPOCK COMPASSION FOR HIS ACT. MEANWHILE UHURA SEES CAPTAIN KIRK MATERIALIZE IN HER ROOM AND THEN VANISH AGAIN. NO ONE BELIEVES HER AND SHE IS TAKEN TO SICK BAY WHERE SHE FEARS THAT SHE MAY GO INSANE LIKE CHEKOV, THAT IS UNTIL KIRK IS ALSO SPOTTED BY OTHER CREW MEMBERS.

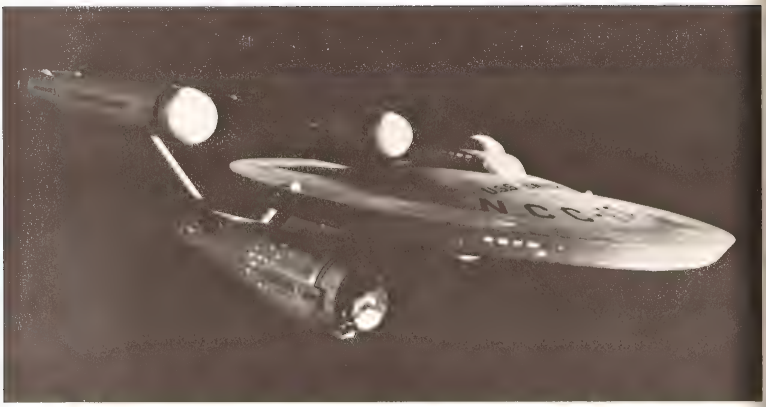
WHEN SCOTTY REPORTS SEEING CAPTAIN KIRK HE IS ORDERED TO REPORT TO THE BRIDGE. AFTER DOING SO CAPTAIN KIRK SUDDENLY MATERIALIZES ON THE BRIDGE WHERE SPOCK ATTEMPTS TO COMMUNICATE WITH HIM, BUT TO NO AVAIL. BUT NOW THEY DO KNOW THAT KIRK IS ALIVE!

DR. McCOY FINALLY DISCOVERS AN ANTIDOTE TO THE EFFECTS OF INTERSPACE. IT'S A DILUTED THERIGAN DERRIVATIVE. THERIGAN IS A NERVE GAS USED BY THE KLINGONS AND SCOTTY WONDERS IF DR. McCOY IS TRYING TO KILL THEM. SPOCK REPLIES THAT THERIGAN IS DEADLY ONLY IN PURE FORM. DR. McCOY EXPLAINS THAT IF YOU GIVE A MAN ONE GOOD SLUG OF THIS YOU COULD HIT HIM WITH PHASER STUN AND HE WOULDN'T EVEN FEEL IT OR KNOW IT AS IT DEADENS CERTAIN NERVE INPUTS TO THE BRAIN.





SPOCK RETURNS TO THE BRIDGE WHERE UHURA AND CHEKOV ARE BACK ON DUTY. HE ASKS IF THE SHIPS COMPUTERS ARE PROGRAMED FOR ENTRY INTO INTERSPACE. THEY ARE. THEY PREPARE FOR INTERPHASE IN FIFTEEN SECONDS. SULU STATES THAT THE THOLIANS ARE COMPLETING THE WEB. SPOCK ORDERS THE SHIP BROUGHT UP TO FULL POWER, BUT SCOTTY SAYS THAT THEY CAN ONLY GET 76%. SPOCK REPLIES THAT IT WILL HAVE TO DO. SPOCK STATES THAT THEY WILL TRANSPORT ON HIS ORDER. KIRK APPEARS ON THE VIEW SCREEN. SPOCK GIVES THE ORDER AND THEY ARE THROWN INTO INTERSPACE.



THE ENTERPRISE PASSES THROUGH THE BLACKNESS OF INTERSPACE AND APPEARS 2.72 PARSECS FROM THEIR ORIGINAL POSITION. KIRK WAS CAPTURED BY THEIR TRANSPORTER BEAM WHEN THEY INTER-PHASED AND WAS BROUGHT WITH THEM. HE IS BEAMED ABOARD JUST AS HIS AIR IS RUNNING OUT, BUT HE IS RESCUED ALIVE. WHEN QUESTIONED BY KIRK, SPOCK RESPONDS THAT THEY ENCOUNTERED NO PROBLEMS WORTH REPORTING. KIRK ORDERS, "AHEAD WARP FACTOR TWO."

# TREK

## The Magazine For Star Trek Fans

*Number 2* *$1.50*

SPECIAL "CITY ON THE EDGE OF FOREVER" ISSUE!

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# HOUSTONCON '75

## Southwest Fandom's Largest Convention!

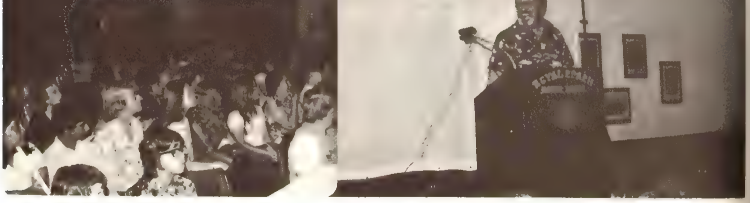
# STAR TREK '75

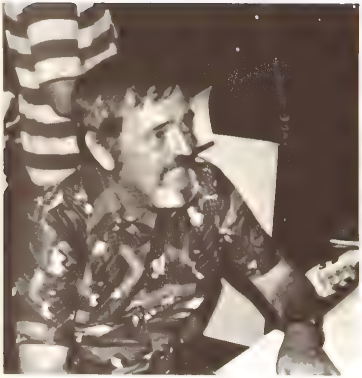
### BY JAMES VAN HISE

This article was originally slated for RBCC 121, but the turn of events forced me to postpone it. I'm glad that happened because I've seen some other Houstoncon reports over the past month which have really given me pause, to say the least. One of them was by a fan/dealer who didn't recognize that the Houston airport was what was semi-remote, not the convention hotel, and dwelled on the thus remoteness of the hotel because it took a cab half an hour to get him there. Plus all he was selling at the con were golden age reprints and because they sold badly said that nobody was buying anything at the con (You may have noted that the SFCA has found that those same golden age reprints also sell rather poorly through the mail, a much larger market, thus the special on them to move them out). Two other reports spoke of the con being dull and lifeless, one even calling it a "loser" (this was coincidentally in a publication published by a group of people who aren't exactly buddies of the people in Houston. Fan politics raises its ugly head again). To say I found these reports distorted and unrealistic would be an understatement. One thing I noted is that none of them were written by anyone who was apparently there to enjoy the Star Trek angle of the con, a segment which at the '74 con was just an added feature, but which literally dominated all aspects of this year's con. Of the 4700 people which attended the convention, a vast majority were Star Trek fans who couldn't have cared less about a reprint of an issue of Capt. Marvel. I know this to be a fact because I dealt primarily in Star Trek items there and I not only did fantastically well, but I took in even more than I did at the February Star Trek Con in New York City which was one of the major Star Trek cons this year. But don't misunderstand this comparison. I did do very well in New York, but I did even better at Houston. A lot of this has to do with the great enthusiasm of local Houston fandom for Star Trek. This is where much of the crowd came from even though many people did come from out of town. It should be pointed out that this turnout dwarfs the attendance of any other convention held in the southwest, including other cons in Texas as well as nearby states such as Oklahoma.

Houston's Star Trek guest, James Doohan (Scotty, to the uninitiates) was the perfect gentleman and the picture of cordiality. He signed autographs for long lines of people each day and on saturday he gave a

BELOW: THE CROWD AT HOUSTONCON ENJOYS THE TALK GIVEN BY GUEST JAMES DOOHAN (RIGHT).





talk which was appropriately prefaced by a bagpiper and Scottish dancers. The room in which he gave his talk was filled to capacity long before he began. If anyone had any complaints about James Doohan not being accessible enough it was because they waited too long to get to the con as the first day attendance was much lighter than the constant crush of people the other days and the autograph session that first day had a much shorter line and much more relaxed atmosphere. But on top of this though was the fact that Doohan's wife was ill during much of the con and he wasn't that wild about the idea of leaving her alone in their room for long periods of time.

Other guests at the convention included Jock Mahoney, Kirk Alyn, C.C. Beck, Don Newton, and Don "Red" Berry who played Red Ryder in the old Republic serial. Don

LEFT: A BEARDED SCOTTY! ABOVE: JOHN FISCHNER'S PRIZE-WINNING GIANT INSECT COSTUME!

Berry was in attendance at the screening of the serial at the con and commented on himself during the showing. He was quite obviously amazed and excited to see himself up on the screen as he looked 35 years ago.

A special feature introduced to audiences at this year's Houstoncon was the "Journey Through The Solar System". This slide presentation devised by G.B. Love (You remember him) consisted of a large number of paintings by astonomical artist Morris Scott Dollens and took the audience on a mythical flight through our solar system and beyond, beginning with our rocket on the launch-pad on earth, going into orbit, then to the moon and the other eight planets. During the journey we even encountered the Starship Enterprise. After going beyond Pluto we were introduced to extraterrestrial vistas and cosmic displays of wondrous creativity. The only complaint about it might be that during the last couple minutes some of the paintings were flashed on the screen far too briefly to fully enjoy. The imagination of Morris Scott Dollens and his stunning use of color is truly appreciated when seen in the vast array presented here. Hopefully it will be repeated at future conventions.

BELOW: ANOTHER VIEW OF JOHN FISCHNER'S OUTSTANDING COSTUME. RIGHT: ONE OF JOHN'S OUTSTANDING HANDMADE CREATIONS.

LEFT: A REALLY FINE PIECE OF FAN ART WHICH WAS ON DISPLAY AT HOUSTONCON. BELOW: STEVE FRITZ POSES IN FRONT OF THE SIGN ADVERTISING HIS SPECIAL T-SHIRT AT THE CON.

The costume contest was one of the best yet at a Houstoncon and the runaway favorite and easy choice as the winner was perhaps the most imaginative and involved costume I have ever seen at any convention. This was the giant insect costume created by John Fischner (see photos on previous page). It was a remarkably well crafted piece of work and of professional studio quality. John Fischner's artistic talents had previously been recognized for the handmade models he builds of the various monsters from the films of Ray Harryhausen. The photo of the beast from THE BEAST FROM 20,000 FATHOMS on the previous page is a good example of his handicraft. John Fischner also took first place in the amateur film contest for his film in which he used the giant insect costume he won the costume contest with! How's that for killing two birds with one stone!

The film lineup at Houstoncon was varied enough for anyone's taste. It included a couple dozen Star Trek episodes, the bloopers, THE DAY THE EARTH STOOD STILL, CURSE OF THE DEMON, JASON AND THE ARGONAUTS, THE FORBIN PROJECT, BARBARELLA, THE ILLUSTRATED MAN, MAROONED, WHEN WORLDS COLLIDE, a GREEN HORNET tv show in color, a Bugs Bunny cartoon festival, and many serials such as THE SECRET CODE, RED RYDER, CAPT. MARVEL and KING OF THE ROCKETMEN. Being a dealer there I wasn't able to see as much of the film lineup as I would have liked but I did make sure I saw KING OF THE ROCKETMEN. I sat through all twelve chapters and loved it. Chapter 12 has to be one of the best serial chapters ever made as New York City is virtually destroyed, leveled to the ground, and the special effects for it are outstanding. Stock footage from three other films was combined in this chapter to show New York destroyed by giant tidal waves, and it looks very good.

The convention itself was just plain a lot of fun to be at, which is the whole idea. You couldn't get bored because there was too much to do what with several film rooms operating late into the night as well as the other convention programs. Plus there were the people there to meet, new friends to make. If anyone found the con dull, it's because they didn't try...or perhaps because they're dull themselves.

I had the pleasure of meeting Steve Fritz at Houstoncon and I really enjoyed getting to know him as he's a lot of fun to talk to. Steve is so modest that he was genuinely surprised that I even remembered that he had done a lot of fan art back in 1970. He couldn't get over that I immediately knew who he was just by name. In conjunction with Houstoncon Steve had designed a T-shirt illustration which said "Star Trek 75" and Houstoncon 75 amid a motif of planets, the Enterprise, the Spirit and a giant creature perched on the word Houston. The shirt was beautifully printed in four colors and is easily the best souvenir convention T-shirt I've ever seen done. Shirts have been done for other conventions around the country before but never this well. They're usually in only black & white and sell for the same $5.00 price tag. Everyone at the con seemed to think the shirts were pretty good too because they sold out!

There was a lot of different material available at the convention for collectors, whether you're a fan of Star Trek, Capt. Marvel or Vaughn Bode. There was something for everyone. Not everyone was selling what they expected to though. Dealers with high priced comics looked pretty forlorn throughout most of the convention whereas other dealers were quite happy. Jerry Ohlinger, a dealer in film material from New York, did so well he paid for his tables for the 1976 Houstoncon on the last day of this one. Some dealers complained that there were too many dealers rooms (there was one large main dealers room and four smaller annexes across the hall) but I was in one of the annexes all the way at the end of the hall, in what could logically have been the last room people went in to check things out and I had no problem with sales. So it had nothing to do with where you had a table at Houstoncon, but what you had to sell. Either you had what people wanted or you didn't.

Houstoncon 75 / Star Trek 75 was many things to many people, but to me it was just a great convention, from every angle.

# A HOUSTON MINI-CON IS ANYTHING BUT MINI

## BY JAMES VAN HISE

In the last couple of years (although in the last year especially) a new kind of fandom gathering has taken hold. They are essentially offspring of the various major conventions held on a yearly basis only these are held on a bi-monthly or even sometimes a monthly basis. They're known as mini-cons (short for mini-convention; curiously enough the word "con" as an abbreviation for convention seems to be purely the product of sf & comics fandom as anyone outside of this esteemed order reacts with a blank stare when you use the word). Almost every major city in the country has them now and some (such as Miami and New York) have them so often they seem to be happening every other week. This is known as everybody trying to get in on the act and overdoing it, and it tends to make all the mini-cons in that city suffer.

In Houston they only have one group sponsoring a mini-convention at present and its blossomed into a two day affair every other month which takes on all the trappings of a major convention. It begins at ten in the morning and runs to nearly midnight. It has a dealers room and two film rooms and top notch film line-ups. Although their one thousand plus turn outs seem to have outgrown the con location (Houston's Allen Park Inn) it's still a nice setting and is more than pleasant and enjoyable.

I attended their most recent one on September 27 & 28, 1975 as more of a dealer than a fan and I was more than satisfied with the results. Due to it being a mini-con it's not held at a large hotel with a massive ballroom. Thus there are only about thirty dealers tables available, which, although not planned that way, tends to limit the competition for the dealers present. Whether or not that was the reason I did so well I don't know, but I do know that I did far better there than at any major convention I'd attended since the June Houstoncon, and in fact did two and a half times the business I did at the five day convention in SanDiego (and San Diego had 2,500 people in attendance). In renewed my faith as every convention I'd attended after the marvelously successful Houstoncon had been deadly dull business-wise. Among other things it shows the great entusiasm of the people in Houston fandom.

HELEN YOUNG OPERATES THE STAR TREK WEL COMMITTEE TABLE AT EVERY HOUSTON CONVENTION.

But the dealing aspects weren't the only reason I enjoyed the mini-con. It did offer a lot to fans, otherwise there wouldn't have been so many people there. They showed several Star Trek episodes including "The Devil In The Dark" and "City On The Edge Of Forever", as well as the always hilarious Star Trek Bloopers. Feature films shown included WHEN WORLDS COLLIDE, THE THING, DAY OF THE TRIFFIDS and the ever popular SILENT RUNNING. This last film was shown on saturday night and drew such a crowd that people were lined up outside the film room to get in to see it.

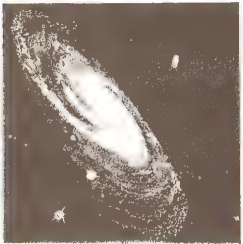
The films were an obvious attraction for the people who attended but Star Trek's and SILENT RUNNING weren't the only big favorites. A GREEN HORNET tv show was screened and the packed audience went absolutely wild whenever Bruce Lee went into action. Their reaction to it was absolutely thunderous! And yet equal enthusiam was displayed towards the hour of classic Warner Brothers cartoons featuring Bugs Bunny, Daffy Duck and all the rest, again a totally different type of film program. It was obvious that Houston fandom's interests are quite diversified, and yet their enthusiasm is shared equally.

This Houston mini-con was one of the most satisfying conventions I've attended all year as it wasn't just good from a dealer's point of view but from a fan's too. I was able to get together with G.B. Love again (he puts these on along with Earl Blair) and just generally have a good time. They're planning other cons and I'll be there, because they know how to put on good conventions.

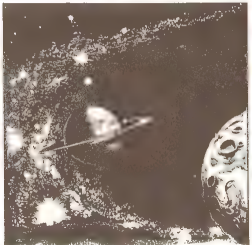
THE FANS LINED UP EARLY TO VIEW THE SCIENCE FICTION FILM CLASSIC "SILENT RUNNING".

# MAXOR OF CIROD

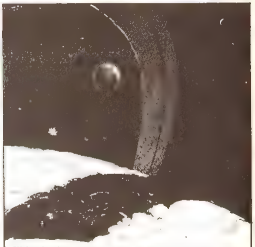
by JOHN ADKINS RICHARDSON



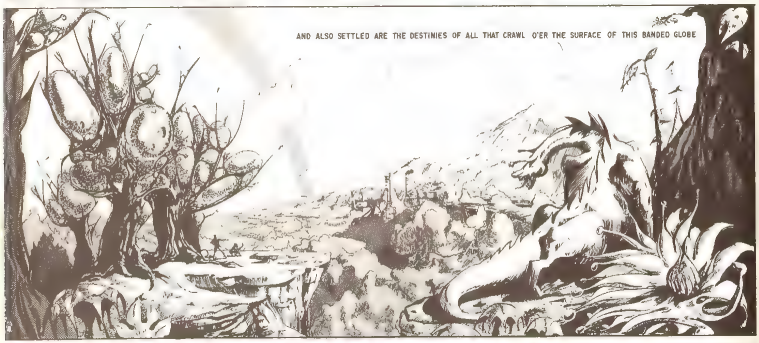
OVER CHRONICLES OF WASTED TIME, BEYOND A MILLION BRAVE WORLDS AND DEAD PLANETS SUNK IN ETERNITY'S LONG NIGHT



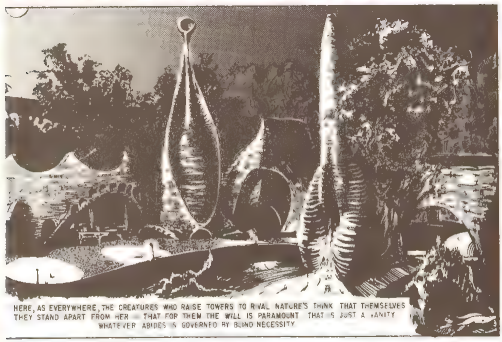
IN ANDROMEDA, ON THE EDGE OF A VAST CATHERINE-WHEEL



RIDE A PLANET AND ITS MOON. BOTH ARE GIRDLED BY RINGS WHOSE SHADE UPON THE LAND IS AS FIRMLY FIXED AS STONE



AND ALSO SETTLED ARE THE DESTINIES OF ALL THAT CRAWL O'ER THE SURFACE OF THIS BANDED GLOBE



HERE, AS EVERYWHERE, THE CREATURES WHO RAISE TOWERS TO RIVAL NATURE'S THINK THAT THEMSELVES THEY STAND APART FROM HER — THAT FOR THEM THE WILL IS PARAMOUNT. THAT IS JUST A VANITY WHATEVER ABIDES IS GOVERNED BY BLIND NECESSITY

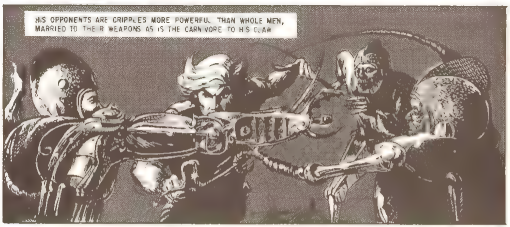
THUS, MAXOR THE CIRODEAN IS LESS MOVED BY THE BEAUTY OF THE SKY'S STRIPED CANOPY THAN BY THE PRESSURE OF PRINCESS AVLUV'S THIGH AGAINST HIS KNEE

"THERE ARE FAIRER GLOBES THAN LUNA'S COLD ORB TO BEHOLD IN CYRO THIS NIGHT-" HE WHISPERS, DRAWING HER TO HIM. "AND EVERY NIGHT," SHE SIGHS, "WITH YOU MY ROYAL BODYGUARD...."

WHAT'S THAT?

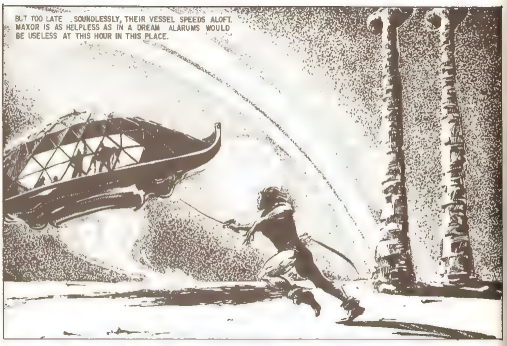
NEW SHADOWS HURTLE INTO THE MOONLIT SQUARE

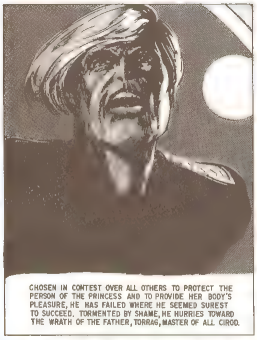
STEALTH, FLESH AND METAL INTERMIXED— THESE MEAN "FOE." MAXOR'S BLADE FLASHES/


HIS OPPONENTS ARE CRIPPLES MORE POWERFUL THAN WHOLE MEN, MARRIED TO THEIR WEAPONS AS IS THE CARNIVORE TO HIS CLAW

THERE IS GOOD REASON THAT MAXOR SHOULD BE ESCORT TO AVLUV, A LIFE OF DANGER HAS TAUGHT HIM TO SURVIVE
YET EVEN HE HAS BUT TWO ARMS AND EYES.

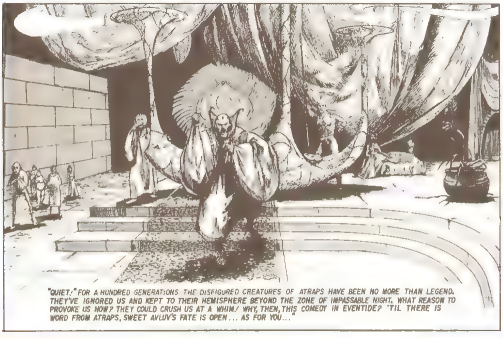
STILL STANDING AT THE LAST, HE THINKS HIMSELF VICTORIOUS— WHILE COHORTS OF THE FALLEN STEAL AWAY HIS CHARGE..

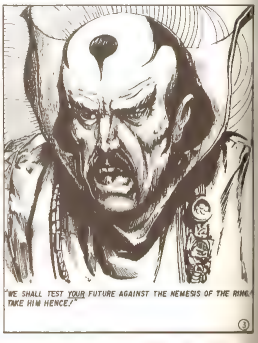

BUT TOO LATE. SOUNDLESSLY, THEIR VESSEL SPEEDS ALOFT. MAXOR IS AS HELPLESS AS IN A DREAM. ALARUMS WOULD BE USELESS AT THIS HOUR IN THIS PLACE.

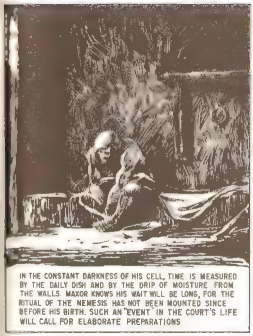


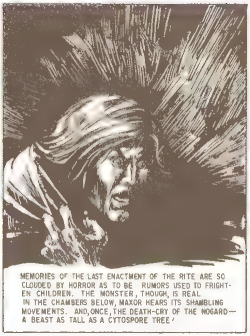
CHOSEN IN CONTEST OVER ALL OTHERS TO PROTECT THE PERSON OF THE PRINCESS AND TO PROVIDE HER BODY'S PLEASURE, HE HAS FAILED WHERE HE SEEMED SUREST TO SUCCEED. TORMENTED BY SHAME, HE HURRIES TOWARD THE WRATH OF THE FATHER, TORRAG, MASTER OF ALL. CIRCD.

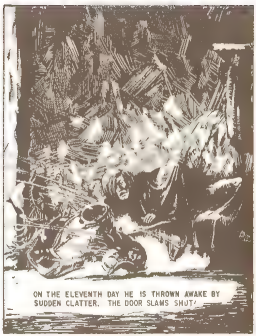
THE SHOCK OF HIS NEWS SENDS A TREMOR THROUGH THE COURT
"FILTH!" SCREAMS TORRAG. "WERE YOU AS QUICK TO ARMS AS TO BREASTS AND BUTTOCKS AVLOV WOULD BE SAFE!"
"THREE LIE DEAD IN THE SQUARE OF THE FOURTH RULER—" THE ABUSED ONE BEGINS.

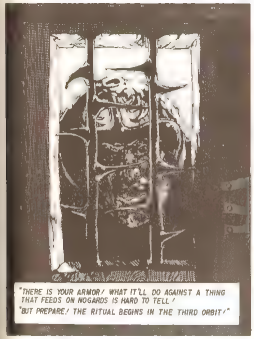

"QUIET." FOR A HUNDRED GENERATIONS THE DISFIGURED CREATURES OF ATRAPS HAVE BEEN NO MORE THAN LEGEND. THEY'VE IGNORED US AND KEPT TO THEIR HEMISPHERE BEYOND THE ZONE OF IMPASSABLE NIGHT. WHAT REASON TO PROVOKE US NOW? THEY COULD CRUSH US AT A WHIM! WHY, THEN, THIS COMEDY IN EVENTIDE? "TIL THERE IS WORD FROM ATRAPS, SWEET AVLOV'S FATE IS OPEN ... AS FOR YOU...

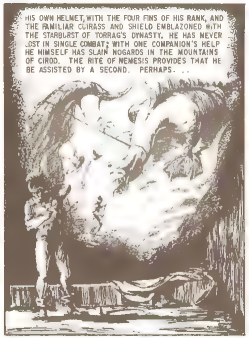



IN THE CONSTANT DARKNESS OF HIS CELL, TIME IS MEASURED BY THE DAILY DISH AND BY THE DRIP OF MOISTURE FROM THE WALLS. MAXOR KNOWS HIS WAIT WILL BE LONG, FOR THE RITUAL OF THE NEMESIS HAS NOT BEEN MOUNTED SINCE BEFORE HIS BIRTH. SUCH AN 'EVENT' IN THE COURT'S LIFE WILL CALL FOR ELABORATE PREPARATIONS


MEMORIES OF THE LAST ENACTMENT OF THE RITE ARE SO CLOUDED BY HORROR AS TO BE RUMORS USED TO FRIGHTEN CHILDREN. THE MONSTER, THOUGH, IS REAL! IN THE CHAMBERS BELOW, MAXOR HEARS ITS SHAMBLING MOVEMENTS. AND ONCE, THE DEATH-CRY OF THE NOGARD— A BEAST AS TALL AS A CYTOSPORE TREE!





"THERE IS YOUR ARMOR! WHAT IT'LL DO AGAINST A THING THAT FEEDS ON NOGARDS IS HARD TO TELL! BUT PREPARE! THE RITUAL BEGINS IN THE THIRD ORBIT!"

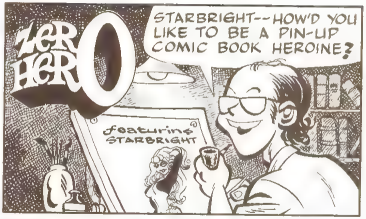

HIS OWN HELMET, WITH THE FOUR FINS OF HIS RANK, AND THE FAMILIAR CUIRASS AND SHIELD EMBLAZONED WITH THE STARBURST OF TORRAG'S DYNASTY. HE HAS NEVER LOST IN SINGLE COMBAT! WITH ONE COMPANION'S HELP HE HIMSELF HAS SLAIN NOGARDS IN THE MOUNTAINS OF CIRDO. THE RITE OF NEMESIS PROVIDES THAT HE BE ASSISTED BY A SECOND. PERHAPS...

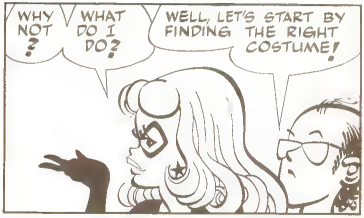
FOLLOWED BY THIS GROTESQUE HINDRANCE, MAXOR STEPS INTO THE BLINDING DAYLIGHT OF THE ARENA. THE CROWD STILLS— IN ALL THE CITY NOTHING MOVES BUT FESTIVE BANNERS AND, TWO MASSIVE GATES ACROSS THE RING.
4

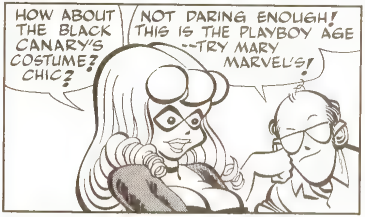
CONTINUED NEXT ISSUE...

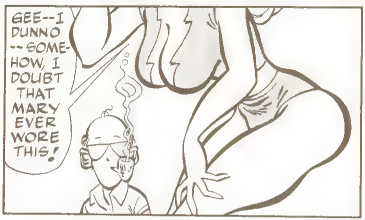
ZERO

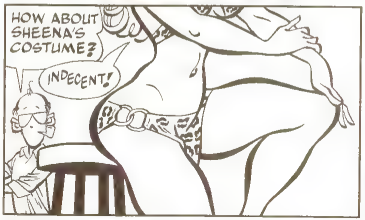
is often shocked by the behavior of Starbright who insists that "comrade in arms" has other implications in addition to the usual bellicose ones~~

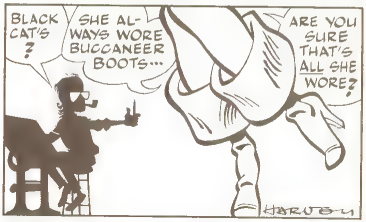

HERO
STARBRIGHT--HOW'D YOU LIKE TO BE A PIN-UP COMIC BOOK HEROINE?
featuring STARBRIGHT


WHY NOT?
WHAT DO I DO?
WELL, LET'S START BY FINDING THE RIGHT COSTUME!

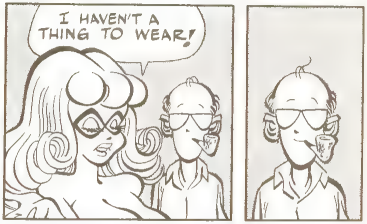

HOW ABOUT THE BLACK CANARY'S COSTUME? CHIC?
NOT DARING ENOUGH! THIS IS THE PLAYBOY AGE --TRY MARY MARVEL'S!


GEE--I DUNNO --SOMEHOW, I DOUBT THAT MARY EVER WORE THIS!


HOW ABOUT SHEENA'S COSTUME?
INDECENT!


BLACK CAT'S?
SHE ALWAYS WORE BUCCANEER BOOTS...
ARE YOU SURE THAT'S ALL SHE WORE?
HARVEY

I DON'T THINK I CAN BE A PIN-UP COMIC BOOK HEROINE!!
WHY NOT?


I HAVEN'T A THING TO WEAR!

# ANIMAL COMICS

10¢
No. 10
AUGUST
SEPTEMBER
A DELL MAGAZINE
DELL
A DELL MAGAZINE

# DELL COMICS ARE GOOD COMICS

WRITTEN by
Jeff Gorrell

POGO FROM ANIMAL COMICS TO DAILY STRIP
PART ONE:
CANNIBALISM IN THE SWAMP

In the fifties I read Pogo books that belonged to my parents, and early in my development I became enamored with the Pogo that appeared in the daily paper, reading it religiously from the late fifties to the early seventies. Expressions and songs from Pogo have become permanent parts of my experience as have all the Pogo reprint books become permanent parts of my collection. Thus, I was saturated with the Okefenokee mystique long before I discovered that Pogo had been a comic book character years before he became syndicated in newspapers.

Several years ago when I first read some early "Albert and Pogo" stories in a borrowed copy of Pogo Parade I was nonplussed. My expectations about the stories were based upon my long-standing association with the syndicated Pogo. What a disappointment! These corn-pone, silly, hastily drawn characters from Animal Comics were not my beloved creatures. They seemed to be distant country cousins, poor relations, pale imitations of the "real" thing. Of course, that kind of thinking is backwards. Although Pogo of Animal Comics is different from Pogo of Post-Hall syndication, he is no more a feeble replica than the early Beatles are an imitation of the post-Sgt. Pepper Beatles.

Besides being the product of a younger Walt Kelly, early Pogo emerges from a different tradition and is oriented toward a different audience than the later Pogo. A historical/developmental look at Pogo, then is called for. That means evaluating each stage of development in its own terms. However, I'm betraying my own orientation toward the latter day Pogo just be referring to the strip in his name. The early stories were about Albert the Alligator, first, and Bumbazine, the little black kid, second. Pogo, in Walt Kelly's description was merely a "spear carrier" originally. In fact, he doesn't even appear in one of the early stories (OUR GANG 6).

In the first Animal story, "Albert Takes the Cake," several of the basic motifs of the strip appear, all revolving around Albert's culinary predilections. Eating and food acquisition are funny-animal plot staples. Bugs Bunny constantly steals carrots from Elmer's garden; Tom Cat is always trying to eat Jerry and Tuffy, who are always prowling the kitchen for food for themselves; Uncle Wiggily seems to go on picnics interminably; and Porky Pig is an ice cream soda connoisseur. Thus, it is not surprising that food dominates the early episodes with Albert. Furthermore, given the public opinion about hungary Alligators (to paraphrase Walt Kelly: When you starve with an alligator the alligator starves last), making Albert a glutton is quite appropriate. But a special twist to the whole food theme is to introduce the idea that Albert is a potential, if not actual, cannibal.

WHILST BUMBAZINE IS DONG AHYLE JES' VESTIGATE CERTAIN CHAWKULT CAKE SMELLS WHUT HAS BEEN PERMEATIN' AN' PERCOLATIN' THRU THIS HERE VICINITY HECHEET AH SHO' IS A MEAN THING!
AN MOUSHT JES' AS WELL PRACTICE MISSE JOSE AN' WILL GET USED TO HAH WORKIN' CONDITIONS
WELL, HAPPY BURTHDAY TO HIM! EIFFEN IT ISN'T A CHAWKULT CAKE WIF PINK AN WHITE GOO-IGGIES ALL OVAH IT!
MOUSHT JES' AS WELL TEST OUT DE FLAVOR AS A FAVOR! BUMBAZINE SAINT A HOT MIND IF AH TASTES AT IT A LITTLE!
GULP!
FANCY THAT! AH WAS JES' TRYIN' IT OUT TO SIZE WHEN HAH HAND SLIPPED! WHUT A HORRIBLE AND FORTUNATE KIND OF A ACCIDENT!

ABOVE: ALBERT THE ALLIGATOR BY WALT KELLY FROM ANIMAL COMICS #8, APRIL-MAY 1944.

Cannibalism! In a kid's comic? Well, why not? It produces some of the finest humor in the early Pogo stories. Whenever Albert contemplates the possibility of eating one of the swamp critters he is quickly labelled a cannibal. This is different from the assumption, say, in "Tom and Jerry" that it is natural for some animals to eat other animals.

There is a sliding scale of what constitutes cannibalism in the swamp. Fish, for example, have an un-

usual status. They are fair game for consumption most of the time, while to eat land-dwelling animals is to be a cannibal. However, although fish are usually anonymous comestibles, particularly catfish, sometimes they exhibit real personalities and reactions to being the main course at community feasts. There are rules to follow. For instance, in #29 Howland Owl and Pogo alternatingly pull a particular fish from the swamp and toss him back while they argue. The fish rebels, beats Howland with the fishing pole, jumps back in the water, and says: "Nex' time make up yo' mines--is yo' fishin' or jes' hossin' around? Ah ain't got all day!"

Combining Albert's cannibalistic orientation with his penchant for swallowing things with one gulp provides material for many stories. His capacity is formidable; his gigantic mouth and reflex swallowing qualify him for being the prototype of Jaws. He can, and does, swallow almost anything and anybody--often accidentally. Luckily he doesn't chew well and his digestion is slow.

From time to time rescue missions and other intricate attempts at retrieving an ingested swamp animal from Albert's stomach must be organized. The varieties of possibilities are almost unending. There is even an occasion when the fire department has to be called in to extinguish a fire in Albert's stomach (#24).

Albert sometimes uses his cannibalistic tendencies as a threat to ensure cooperation. In Our Gang 6 he, in argumentation with a child alligator named Alexander, holds Alexander by the tail over his open mouth and says: "If you don't show a little respect I is gon' drop you." Alexander has a lot of spunk. Directly into the mouth of disaster he replies: "Drop away! I hope I is tough."

Albert is not the only potential cannibal; he merely is cannibalism's strongest advocate. Since he is not alone in his delight over eating, an ambivalent attitude

I quits! I isn't goin' to stay in this here swamp no more! Everybody always a-pickin' an' a-snappin' at me- I is gon' run off an' leave you shift for yousselves!
My sakes!
Don't you leave a man run away from home in peace? Nuts you follow and gawk!
You spoiled our day so well jus' make sure you is well on your way
Farewell my fairweather friends--when I'm a successful man in the city I'll drop you a line--and I hope you choke on it!
Th' same to you, Albert!
My sakes! He's really gone on his way!
RRS
Mmm-tum-tum to tum

PAGE 16 FROM ANIMAL COMICS #5

Glory be!
Come back an' fight like a alligator Albert!
I is bein' persecuteed! Help!
Bee--Albert's out o' sight already!
Come back!
Haw haw!
Funniest thing I ever seed!
Yes, but did you see which way he went? He's liable to get hurt!
Never thought o' that! There he goes!
All th' swamp folks will a grudge agin ol' Albert is after him!
Haw!
Hell be at alive!
Us worms is mos' at him.
We is turnin'!

ALBERT GETS HIS IN OUR GANG #6, JULY-AUGUST 1943

exists in the minds of others. In Animal #3 Albert speculates about the tastiness of a certain Popinjay who is expected to visit the swamp. Typical Albertian thinking: "He'll be just the right size for a pot pie--Popinjay pot pie--mmmmm!" Pogo replies: "You--you cannibal. . . However, it does sound good!" Albert says: "I'll save you a piece."

Through the interest of all its inhabitants in food the Okefenokee Swamp stands revealed as being a half-humanized predatory society. If Albert is capable of consuming all the other animals, so are the other animals. At one time or another Howland Owl, Pogo, and other main characters consider the possibility of eating each other. So what keeps them from acting upon such thoughts?

Basically the creatures of the swamp form one big extended family. They plan picnics together; they hold fishfries together; they center many of their activities around the frying pan and the perloo pot. It is kind of an understood principle in the swamp that the family that eats together doesn't eat each other. Fortunately they do have fish to eat; that takes a lot of pressure off. For example, when Pogo pulls a catfish out of the lake in one episode (#22), a much larger catfish rises from the water and tells Pogo: "Put back dat lil' chile catfish or ah'll whop you." Pogo complies and then complains: "Fings gittin' so humane 'round dish yere swamp us folks will have to take up eatin' mud turkles." Naturally, Churchy, the turtle, objects.

Albert is the epitome of the urge of the swamp inhabitants toward satisfaction of their stomachs over social interest. The focus in early stories is placed most upon him and upon his relationship with the rest of the swamp. He's a bully, a braggart and a gourmand. He doesn't much care what he eats as long as he eats.

AH CAINT STAND ANYFING HAUNTED- AN SITTIN' OUT OF YERE!
AH GUESS US OUTRUN DE HAUNTS
WHODA?!!
WHAT'S SEE DE FUSS?
AH GUESS SO.
IT'S DONE AGIN.
AH DON'T BLEEVE SWOOTY HOW HAUNT A MAN SANE AS HOLLY!
LISTEN GOOD YOU HIN YERE WHO IS DOWN DERE
AN HATE TO INCINERATE DAT YOU GOT A GOOD HOUSEKEEPER, ALBERT, BUT AH FINKS YOU GOT MICE!
WE AIN'T HOPPIN' OUT!
AH WILL LOOK AROUND
MAN! MAN! DE PLACE IS OVERRUN WIF MICE DOWN DERE... ONLY ONE FING TO DO- GIT A CAT!
AH'LL
PERE, ALBERT, AND RUTHER WE GOT RAT POISON EXPLOSIVES AN'
HAVE DE MICE
HOW WE GONE CHASE OUT DE MICE- ER CLSE
ELSE WE BLOW DE PLACE OUT DOWN OUT!
POGO, AS POWDER TEMPO IT'S ON YOUR!
BOOM!
HOW YOU LIKE DAT, ALBERT? HE GOT OUT OF YOU HOP EASY AS PIE- BUT WE BOOMED UP DE LADDER!
YEAH, HUSTLE! UR AN GIT US SOMETHER LADDER, WE MANNA GIT OUT!
AN GOT A GOOD MIND TO GO TO A SODA POP STORE AN' DROWN YA IN SARSAPARILLA.

PAGE 5 FROM "ALBERT AND POGO" IN ANIMAL COMICS #16 AUG-SEPT. 1945, DRAWN BY WALT KELLY.

The rest of the creatures regularly try to reform Albert, who is the black sheep and bad influence of the family.

In Animal 8, as in #1, Albert swallows whole a cake intended for a birthday celebration, disregarding the conventional practice of sharing goodies with others. In #5 he eats up the picnic lunch prepared for all the other animals. In #9 he eats practically everything in sight and tops his repast off by smoking a rolled-up window shade. Over and over again he ruins other peoples meals, and usually he gets punished in some appropriate way.

In Our Gang 6, which chronologically falls between Animal 3 and 5, Albert is shrunk to the size of a pickle jar and chased by all the little animals he has tricked and terrorized in his alligatorish career. In Animal 5, because of public annoyance and rancor directed toward him, Albert decides to leave the swamp and go to the big city [this is my personal favorite of the early stories]. He says: "I quits! I isn't goin' to stay in this here swamp no more! Everybody always a-pickin' and a-snappin at me--I is gon' run off an' leave you shift for yo' selves. . . When I'm a successful man in th' city I'll drop you a line--and I hope you choke on it." To which the usually mild-mannered Bumbazine replies: "The same to you, Albert!"

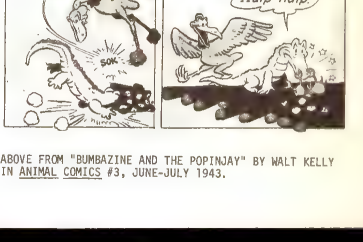
Albert's encounter with human civilization is disturbing. Everybody wants to own a real live "talkin' gator" and they chase him all over. He decides that if he is going to be chased and hounded wherever he goes, he'd rather be chased and hounded by his friends in the swamp. At the same time that he is heading back to the swamp, Pogo and Bumbazine are discussing how much they miss Albert and his rescality.

The early antagonism between the animals and Albert turns into comraderie in later issues, but it doesn't happen overnight. Pogo is the first person to stick up for Albert and to help protect him from the schemes of others (#11). After some time Albert begins to mellow in his personality and others begin to accept him for himself--treating him more as an idiosyncratic member of the community than as an outsider. This change in attitude derives, I think, from Albert's becoming a protector of the smaller creatures from attacks by outsiders. In #10, for example, he fights off a menacing tiger; in #17 he helps Pogo rid himself of his uninvited, unwanted cousins; in #19 he bands with others to drive out a city slicker mosquito; and in #20 he fights a bear who has invaded the swamp.

So Albert is both a menace and a protector. He comes through when the people need him, but they also have to watch out for him. Efforts to rehabilitate him must be made regularly. As Pogo says, every year "Albert git mo' Alligatorish an' mo' Alligatorish", (#22), but interestingly, he says it affectionately, not bitterly.

A variation on Albert's consuming passion demonstrates the later handling of the eating motif and Albert's relationship with others. In #16 a family of mice looking for a home mistake Albert for a hollow log and climb inside his open mouth as he sleeps. When he awakes he hears voices and decides that he is haunted. Pogo, a frog, a racoon, and a porkupine devise a way to rid Albert of his infestation. In the process of curing him of mice they become trapped in Albert's stomach and have to be launched out of his open mouth. On this occasion there is no thought of Albert as a predator, merely as a friend with a peculiar problem. His alligatorish ways are sufficiently controlled so that the animals are willing to risk themselves around his open mouth.

The socialization of Albert, the process by which he becomes a pretty upstanding member of the community leads into new sources of stories in Animal Comics. He and Pogo become partners in the strip and Howland and Churchy become significant supporting characters after Bumbazine fades from the scene. Emphasis in the swamp shifts from Albert's eating--though eating always remains a favorite pasttime--to more complex stories and use of many different characters to set the action and to develop the plot. This second phase of Pogo's career will be explored in the next installment of this column.


Put up your dukes! Them is fightin' words, ol' bugle face!
Come to me, boy- ohh! peelovorate yo' inside out!
Goorawler!
Ye-owitch-he pulled a knife on me! Halp-halp!
SOK!

ABOVE FROM "BUMBAZINE AND THE POPINJAY" BY WALT KELLY IN ANIMAL COMICS #3, JUNE-JULY 1943.

# COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

This past June a friend passed away. I say "a friend" because Dick Small was a part of the early group of fans that I, like many other contemporaries, had never met personnaly but had known well via the mails. In the early sixties we were a closely knit group that attempted to set the foundation for fandom without knowing how many like us existed because the zines with circulations into the thousands were non-existent. So each letter between ourselves had special meaning as we exchanged information and added to each others knowledge. Ultimately we started the process of indexes, guides and other publications which are commonplace today and make it easy for someone first entering panelology to bone up on its history. Richard Small specialized in APA's, amateur press association writings. Years ago you had to work hard to qualify, and the waiting list was long as each group had a fixed number of members. Dick even worked up an index of all APA's last year for everyone's edification. Now he is gone. A victim of cancer who knew his life was ebbing, but like his writing, faced it with a boldness not many of us can muster. Not many of you will care because his name and achievements were relagted to a unique genre. Nevertheless, Dick will be missed.....

For those of you who wish to contact Independent Television Corporation, American subsidiary for the English producers of the series, the president is Abe Mandell, and he can be reached at 555 Madison Avenue, New York 10022. SPACE 1999 premiered in Los Angeles in August and is now seen in 145 U.S. markets as well as 101 countries. Already the Sir Lew Grade combine is talking about another 24 hour episodes based upon initial reaction. Although trekkies will exude unlimited negativeisms, SPACE 1999 may be the best thing that ever happened for Star Trek. It could hasten the announced feature length movie and things beyond.....

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## THE COMIC BOOK SCENE IN OTHER LANDS

From time to time some of the international mail I receive contains a paragraph or two describing the marketplaces and material reaching other countries from American publishing houses. It makes for interesting reading, especially if you're one who finds that his usual retail outlet has become an oasis or desert from time to time.....

From John Wright of South Africa came a long awaited letter. Actually it was my fault because I had not written to John for several years, but that won't happen again. For you newcomers to this column, John is one of that continent's foremost panelologists, the editor of an early zine titled "Komix", a one time subject of a FANDOM PROFILE, and friend of many senior panelologists including the Bails', Ray Miller, The Texas Trio, etc., who has contributed articles for other amateur publications. Here is a quote from John's letter; with comments by me in parenthesis:

"Heard a rumour that Charlton was to revive The Blue Beetle. Is this so? And have you seen Red Circle's version of The Black Hood? (It is evident that such news about the former publisher's abandonment of super heroes and the latter's suspending operation has not gotten to John's area. A quick memo to Mike and Jerry: Better send him a sub application to TCBL. I read their ads and have been watching for the magazine ever since, but so far nothing has turned up. By some miracle all of Warren's "Spirit" editions except No. 1 have made their way to these shores, and this I had thought would be highly unlikely. The Shadow paperbacks appeared briefly when Ballentine issued the first new ones. Then Bantam followed with a few. Now I hear that Pyramid is issuing The Shadow, but as Pyramid does not seem to export our way, I'm not banking on adding these to my collection. The Avenger has not sold too well. DC's Shadow I enjoyed, even though I find it a little hard to identify him with the character of the pulps or radio (that's why both he and the Avenger failed at DC and likewise Doc Savage over at Marvel). One thing that irks me, and I know it is little. The Shadow has appeared in comics before, and there have been umpteen illustrations in the pulps. Yet the artists good as they are (are you kidding? After the first few Kaluta renditions the DC adaptations were terrible), have seen fit to trade the cape for that Sherlock Holmes type outfit. I recall the stories of the mid-forties how Cranston frequently stuffed the cape and slouch hat into a briefcase. The $1 giant reprints are something else again. These have been really welcome, but the latest editions disappointed because either the paper supplies or production costs ruled that there would be no cover reproduction inside the protective folder. (I remember Paul Levitz showing me the galley proof of the first cover, Action No. 1 at the DC offices. I commented that the cost of using metallic inks would end that experiment rather quickly, which it did; and that NPP would have to find other avenues to justify the $1 price tag). There are plans afoot to reprint certain Marvel titles locally. They will run local ads and a local lettercol. (Oh great! That's all I need. Duffy Vohland, current editor of the English reprints now covering another market. But then again, old Duff covers so much in body area that it ought to be a snap for him. All he has to do is substitute American idioms with Boer cusses). Africans do not buy many comic books, but do buy scads of photo-story magazines. I do recall seeing some Marvel titles over here, such as Power Man and Tiger-Ingwe (Black Panther?)."

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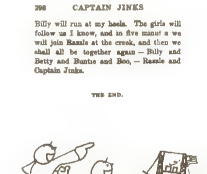
My Thanks to The Museum of Cartoon Art, The National Cartoonists Society, Mrs. John Cullen Murphy and rascally George Manning, commodity buyer extraordinaire, for the material which follows.....

## KELLY COMICS ARE GOOD COMICS

With the success of RB-CC's "Dell Comics Are Good Comics" series, it follows that this zine owes Walt Kelly its thanks for the many years of pleasure he has given discriminating panel-ologists. That Walt Kelly made his mark in Americana is self evident by the many awards given him, including the coveted Reuben. His biography reads like this:

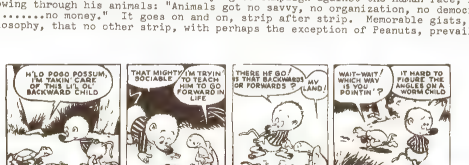
> "....born in Philadelphia in 1913 and grew up in Bridgeport, Conn. where his father, a theatrical scene painter, taught him how to draw. After gaining experience as his high school's newspaper editor and cartoonist, Kelly followed up by working as a cub reporter and part-time artist for the Bridgeport Post. Next stop, as most of you know, was the Walt Disney studios, where he toiled for six years as an animator on such films as Snow White, Fantasia and Pinnochio. The experience was invaluable Walt admitted in later years. He returned East in 1941 and entered the world of comic books, all of which was told in the last half dozen issues of RB-CC. As art editor of The New York Star in 1948, that ill-fated newspaper gave entry to Pogo, which is another story to be told later on....."

Every aspiring artist can look back at some monumental work that he produced in his youth. Walt Kelly's was an interpretation of "Captain Jinks, the Autobiography of a Shetland Pony", which he did by pencil drawings in the margins of all of the book's 300 pages. At Harding High School he and Al Capp were once classmates and one can assume that the school newspaper would be well worth its weight in gold today just by the master of art talent available to grace its pages. After a short stint as a factory worker and a sign painter, Kelly showed his stuff by doing political cartoons and illustrating the life of Bridgeport's own P.T. Barnum for the Post. But his forte' was animals. Combining some of God's simpler creatures with a unique self proclaimed philosophy gave birth to a strip that was so successful, its star was a non-serious candidate for President of the United States. I dare say that after Watergate, most of us would have been happy to have the White House moved to the Okefenonee Swamp.....


298 CAPTAIN JINKS
Billy will run at my heels. The girls will follow us I know, and in five minut s we will join Rasnls at the creek, and then we shall all be together again — Billy and Betty and Buntie and Boo, — Rasnls and Captain Jinks.
THE END.

## ALL ABOUT POGO

The cucumber nosed creature huddled between the sentences of this paragraph is none other than Mr. Pogo Possum as he appeared in 1943 as a sprier version of carrier in a feature titled "Bumbazine Bumbazine was a and Albert the Alligator". to the animals. little boy who lived in the Okefenokee and had learned to talk things. As time The early material was fairly frightening, as Albert kept eating and he soon became went on, the producer, Mr. Kelly, gave Pogo more and more parts, he tainted the Jeff to Albert's Mutt. Evenetually Bumbazine was written out, as distributed on a concept of purity by being a human. The first Pogo strips to be than the later - national basis started in 1949, with Pogo's prosuscus being longer troducing polit- version. Below is a sample. In the early fifties, Kelly began in-led to its, and ical satire into the strip, which perhaps, more than anything else, Senator Joseph- Kelly's worldwide fame. Simple J. Malarkey, a blatant take-off of ians") was one of McCarthy described as "one of the great all-time comedy infamous world the first illustrated caricatures. Presidents, Vice-Presidents, Kelly style and sense of humor leaders and show business notables were favorite targets. The was much in demand for commercial work. The leading magazines commissioned him to do feature illustrations for special issues, and the swamp family became top merchandising characters as well as participants in a successful series of Simon & Schuster paper-backs and harcovers. Let's face it. There was a lot of hard to swallow truth in Pogo. I particularly remember his parody of the Xmas jingle "Deck The Halls", and such mots as "God Is Not Dead, He's Just Unemployed". For some reason he considered the eleventh days of the eleventh month to be sacred. In discussing the uselessness of trying to campaign against the human race, Kelly issued the following through his animals: "Animals got no savvy, no organization, no democratic know-how and.....no money." It goes on and on, strip after strip. Memorable gists, thought provoking philosophy, that no other strip, with perhaps the exception of Peanuts, prevails today.

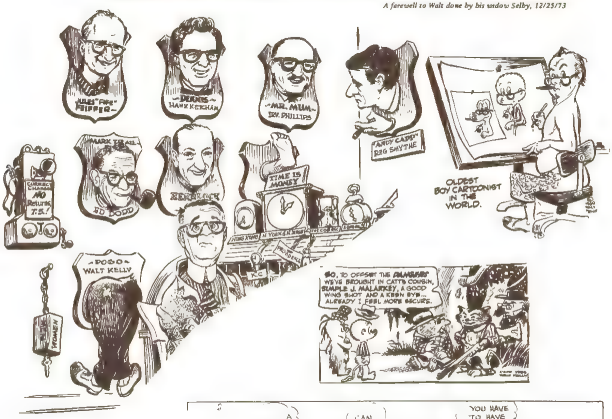

H'LO POGO POSSUM, I'M TAKE CARE OF THIS LI'L OL' BACKWARD CHILD
THAT MIGHTY SOCIABLE TO TEACH HIM TO GO FORWARD IN LIFE
THERE HE GO, IS THAT BACKWARDS OR FORWARDS ?
MY LAND!
WAIT-WAIT! WHICH WAY IS YOU POINTIN'?
IT HARD TO FIGURE THE ANGLES ON A WORM CHILD

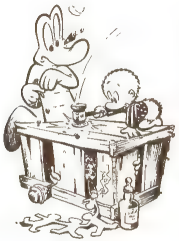
In being honored by his peers in 1952, Willard Mullin poked fun at Kelly with the assistance artistically of Milt Caniff, Alex Raymond, Rube Goldberg, Russell Patterson and the recently departed Otto Soglow. Walt was president of the NCS twice, 1950 and 1955. In return in 1967, he did a turnabout on others, including penny pinching Bob Hall who headed Pogo's syndicate. Note that Kelly included himself from an ausicious angle.

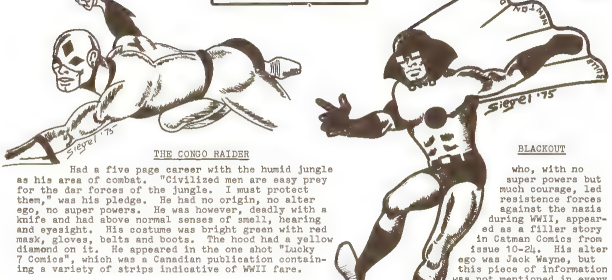
We all know that Pogo ceased to exist in newspapers in July. Kelly's widow, Selby has promised that the swamp animals are by no means gone. We hope that she keeps her promise and that we will see them again in some other media. Walt would want it that way.....

KINDA CHRISTMAS YOU FEELS MORE SHEET AN THOUGHTFUL THAN JUMPIN' AN SINGIN'...
UHM— WE LOST SO MUCH THIS YEAR.
WE DON'T LOSE SO MUCH— WE JES' GIVIN IT BACK AFTER BORROWIN' IT FOR A WHILE...
U.W.K.
ME ALLUS SAID DON'T TAKE LIFE TOO SERIOUS... IT AIN'T MONUM PERMANENT.

*A farewell to Walt done by his widow Selby, 12/25/73*


ALBERT "PAPA" PIPPIN
DEADLINE — DAVE KEKHAM
—MRS. MUM— SOL PHILLIPS
FANDY CANDY BEN SHUTTLE
OLDEST BOY CARTOONIST IN THE WORLD.
MARK TRAIL
TIME IS MONEY
—DODO— WALT KELLY
SO, TO CHOOSE THE SHARPEST WE'VE BROUGHT IN CATTS CORNER, RUMPUS T. HALLARKEY, A GOOD WING SHOT AND A KEEN EYE... ALREADY I FEEL MORE SECURE.





THE CONGO RAIDER

Had a five page career with the humid jungle as his area of combat. "Civilized men are easy prey for the dar forces of the jungle. I must protect them," was his pledge. He had no origin, no alter ego, no super powers. He was however, deadly with a knife and had above normal senses of smell, hearing and eyesight. His costume was bright green with red mask, gloves, belts and boots. The hood had a yellow diamond on it. He appeared in the one shot "Lucky 7 Comics", which was a Canadian publication containing a variety of strips indicative of WWII fare.

BLACKOUT

who, with no super powers but much courage, led resistence forces against the nazis during WWII, appeared as a filler story in Catman Comics from issue 10-24. His alter ego was Jack Wayne, but this piece of information was not mentioned in every story. Early art was by Bob Brice, a journeyman for Holyoke. Blackout's costume was dark blue hood, cape, boots shirt and trunks. Light blue leotards, red gloves, belt and goggles. A black circle across his chest and a yellow chain to hold his cape together completed an unspectacular ensemble. Blinded by the Germans, Wayne had a special pair of goggles made by an underground scientist that enabled him to see. In some stories he toted a pistol.

## ODDS AND ENDS DEPARTMENT

The kind of news I like to hear. This from Charlton artist supreme, The Phantom's own DON NEWTON: "G.B. Love has never looked better. He's doing a million things and was very active at the Houston Con. The move from Florida has evidently done him a lot of good."

I'm not surprised that the flow of meaty questions to Don Rosa has ebbed. There is no question in my mind that fandom is not what it ones was. To prove my point, about three issues ago I inserted a fictitious super hero who I named Capt. Cryovac into the "Minor League Super Heroes" section of this column, hoping to stir the minds of comic book historians. Would you believe not one inquiry?

The answer is "no"! "Comic Collector's Comments is not going on an irregular basis. Editor Jim Van Hise ran into a page count problem in issue #120 and left my column out. He makes the decisions. He also forgot to allay any doubts with a paragraph in the editorial column.

Not all the queries come via mail. Many questions are the result of phone calls or conversations which I jot down on paper and forget about. Sometimes the subject matter is good enough to pass on to you readers, albeit in haphazard fashion.....Latin American publications are not exclusively Marvel and DC reprints in spanish or picture stories which are more B&W slicks than comic books. Mexico for instance, has their own line of original publications which have long featured masked wrestlers or their prototypes as the super heroes. Old timers will recall Fred Patton's famous "Supermen South" articles and pro wrestling aficionados will immediately think of such as Mil Mascaras.....I especially appreciated Stan & Reg Pitt's "Gully Foyle" Australian newspaper series, despite friend John Ryan's excellent articles; until I read the now available in America paperback version of Alfred Bester's "The Stars My Destination" from which G.F. was derived. The cover is right in proclaiming it one of the best science fiction pieces ever written, and I am equally amazed at the beautiful and faithful to a prose graphic rendition the Pitts applied to the strip.....so many fans meeting Roy Thomas at the cons for the first time are under the presumption that his pro writing career started under the aegis of Stan Lee. Wrong. Roy's first pieces were written for Charlton while he was teaching english in high school and living in Jackson, Mo. The year was 1965, when he was still editing Alter Ego. Those first efforts were stories for Son of Vulcan and Blue Beetle.....the aforementioned John Ryan has just completed twenty historical entries for Maurice Horn's comix encylopedia and both Horn and Joe Francastelli visited my good friend "Jerry" Iger at his combination home and library of comic book treasures to gather pictorial material for the former's monumental literary work. The point is that there are still people interested in the historical significance of comic books rather than the profit motive.....it doesn't take a genius to come up with this prediction regarding comic conventions. An implosion has already occurred in the New York area. No longer will the Seulingcon be mandatory and/or the must convention. Prices in the big city are too high for most vacationers and out of school people. Every fair sized city across the nation has a convention which will satisfy the people living in that area. In fact, the number has increased so rapidly the past two years that there aren't enough days in the months of July and August to handle any more.....it's an unfair attitude that many overdevoted Star Trek fans are taking by casting negative opinions of Space:1999 before the series has a chance to show itself on TV screens. Even though Hank Aaron has hit more home runs, Babe Ruth will always be consider the premiere homer hitter becsuse he came first. So it will with Star Trek.....The Doc Savage movie lasted three days at a Florida Drive-In theater, so bad was the reaction of the ticket buyers. Another piece of evidence that pulp heroes belong in the magazine medium and no where else.....despite his size, William Gaines keeps up a hard to match walking pace as he hastens down Madison Avenue. I don't think I finished my hand wave to him when he was ten feet past and finishing off his smile. Without his MAD tee shirt he looks like an ordinary magazine czar.....Duffy Vohland finally found someone who can share an apart ment with him for more than a few months. Jim Novak is immune to "Mr. Messy" simply because the pad is actually two separate units with a common john and hopefully soundproof walls.....it didn't take Marvel more than two issue to turn the WWII team of Submariner-Human Torch-Capt. America into another current day nothing by injecting 1970 costumed super villains into their plots.....

## MORE ODDS AND ENDS

Another difference between Marvel and DC is that with the former, old heroes and villains never die, they are just put in mothballs and used again and again. How many costumes has Henry Pym had during his discontinuous career? The Enchantress has had almost as many panel credits as Kid Colt. Say "Cave Carson" or "Immortal Man" to a DC student and they come back with "Who are they?".....an official of Licensing Corp. of America, the Warner Communication division that handles the licensing of NFP characters told me that their inability to use the name "Capt. Marvel" has hampered them from doing the job with the "Big Red Cheese" that they expected to..... If you've attended a New York Con, or for that matter, any one in which a panel discussion took place with members of the profession leading an answer and question period, you'll note that the Marvel mavericks are to the point, do not hesitate to speak against their editorial decisions or the business end of the company; while the DC guys hesitate and are apt to avoid tricky questions for the simple reason that they get hell from Infantino when they get liberal.....Speaking of Infantino, the reason he hasn't really exploited the Quality characters is that he's aware that he may be risking legal repercussions. Some of the costumed stable belong to outside individuals who have not licensed NFP to use them.....notice how quickly the Atlas line has died in the fanzine media? As if Martin Goodman's venture never existed.....while researching articles on John Force, Magic Agent and ME's Avenger, it became apparent that some of the format of the fifties is coming back via the new DC titles. They are definitely forcing the comeback of the super hero, and I am delighted. As Roy Thomas vividly said at the 1972 N.Y. Con, "The super hero had always been, and will always be the backbone of the comic book industry."....finis.

* * * \

# CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

RATHER THAN BURY IT AT THE END, I'M GOING TO LEAD OFF WITH A REBUTTAL I RECEIVED TO THE REVIEW OF THE "STREET ENTERPRISES BENEFIT PORTFOLIO" WHICH APPEARED IN RBCC #120. "In regards to the review of the Street Enterprises Benefit Portfolio in RBCC #120...I am sure it is the reviewer's privilege to state which of the art items he thought were good and which were bad. It is interesting that the Wrightson piece he puts down so much was picked out as the best thing in the book by nearly everyone who looked at it at the 1975 Seuling Con. As to the 'flaw in the printing,' the collating was done by people here at ST, and only a half dozen out of about 600 that were sold seem to have been missing pages. And Mr. Clifford has not even tried to return his imperfect copies for replacement. - Jerome Sinkovec, Publisher of Street Enterprises"

THE MENOMONEE FALLS GUARDIAN #118 - 50¢ (12 issues for $5) - 16 page tabloid newspaper - Published weekly by Street Enterprises, P.O. Box 255, Menomonee Falls, WI. 53051

Street Enterprises publishes two weekly papers devoted to comics: the older, larger, and more successful Gazette features adventure strips, while the Guardian covers the humor strips. A week's worth of dailies are printed in each issue for most of the strips, Sunday's only for others, and a few are published in both daily and Sunday versions.

The Guardian has been around for two years now, but its current line-up of features is the best ever.

The three greatest humor strips of the past appear in their daily versions only: Segar's THIMBLE THEATRE (POP-EYE) from 1931, Herriman's KRAZY KAT (1927), and Disney's (Gottfredson's) MICKEY MOUSE (1931).

All other strips are current versions. They are (listed in my personal order of preference) printed in daily versions only, unless noted: GASOLINE ALLEY (daily & Sunday), TUMBLEWEEDS, BROOMHILDA (daily & Sunday), GORDO, FRANK & ERNEST, CONCHY (daily & Sunday), BEETLE BAILEY, THE BORN LOSER, MICKEY FINN (Sunday only), RICK O'SHAY (Sunday only), B.C., Gahan Wilson SUNDAY COMICS, WINTHROP, BOON DOCK, EEK & MEEK, ALLEY OOP, and FUNNY BUSINESS. Two semipro strips also appear from time to time.

How essential the Guardian is depends upon where you live; in Miami, the major paper ignores all of the strips listed. Several key strips (e.g., WIZARD OF ID, DOONESBURY, BLONDIE, PEANUTS) are pre-empted from the Guardian by their local paper. Fortunately, the editors of the Milwaukee Journal are nearly as obtuse as the editors of the Miami Herald, so Street Enterprises is left with most of the best humor strips being drawn today.

The Guardian boasts excellent printing on quality paper, and I find that its arrival each week is a real delight.

RATING 9 / J. B. CLIFFORD, JR.

THE BEST OF BIJOU FUNNIES - $4.95 - 164 pages (Soft-cover book) - Published by Links Books, 33 West 60th Street, N.Y., N.Y. 10023

As indicated in this book's title, this is a reprinting of material from Chicago's very own underground comix book, BIJOU FUNNIES, which is for adults only (of course), and has the distinction of being one of the first undergrounds (born in 1968).

This compendium includes such classics as "NARD 'N PAT" by Jay Lynch, "PROJUNIOR" by Robert Crumb, "SNAPPY SAMMY SMOOT" by Skip Williamson, and "I AINT GOT NOBODY" by Gilbert Shelton, plus many other strips (not all of them classics). Some of the strips were poorly chosen, but for the most part the book is quite typical of any given issue of BIJOU.

It sports a new full color wraparound cover by Crumb, squared binding, and an 8 page introduction and history of the underground publishing empire, which makes this an attractive book for the completist.

RATING 7 / JOHN ELLIS

FOR YOUR EYES ONLY #16 - 30¢, 4/$1.00, 8/$2.00 - 8 pages mimeo, published bi-monthly by Craig Henderson, 13301 Zircon Dr., Bowie, Maryland 20715

This is primarily a newszine and it does its job very well. It is oriented toward movies & TV and contains many scoops. One of them concerns the script rejection of the first draft Roddenberry had written for the Star Trek movie. I was surprised to see this in there as just the week before I had received this, George Takei

was talking about this at the Palm Beach Con and he discussed it in very cautious terms, impressing on people that talks were in a very delicate stage and that stories about the script's rejection shouldn't be published. It seems the secret wasn't very well kept.

There's also some book and tv reviews.

It's a good little zine and if you're in to movies and tv this helps keep you a top of things.

RATING 9 / JAMES VAN HISE

GRAPHEX - 60¢ - 32 pages (5 1/2 x 8) - Published by Bill Mutschler, 500 Crestview Rd., Wayne, Pa. 19087

For some reason, fans who can't draw for beans feel a compulsion to publish fanzines featuring their attempts at art. This one exhibits about half a dozen illos and a cover by the editor. There is also a murky photo of an undistinguished painting by Gabriele Ploog, and several competent sketches signed "TWH".

Most of the zine is devoted to a rambling interview with artist Robert Marquiss, amply illustrated with unclear photos of sometimes incomplete art. These are somewhat interesting works of a fantasy variety.

A short interview of Mike Friedrich fills out the rest of the 'zine.

RATING 4 / J. B. CLIFFORD, JR.

CHILDREN OF THE NIGHT #1 - $2.00 - 48 pages - Published by COTN Publishing Co., Box 8187, Prairie Village, Kansas 66208

This is a new zine devoted to the genre of the fantasy film. The title comes from a line delivered by Bela Lugosi in the original DRACULA.

Articles include fine coverage of THE THREE MUSKETEERS, SCHLOCK, Andy Warhol's FRANKENSTEIN, JUGGERNAUT, FLESH GORDON, THE SATANIC RIGHTS OF DRACULA (which has an especially nice spread which includes the movie poster reproduced in the centerspread), FRANKENSTEIN AND THE MONSTER FROM HELL and others.

There are several pieces of film news as well as reviews of a number of other film oriented fanzines.

A review of A REFERENCE GUIDE TO FANTASTIC FILMS spans several pages as it reprints introductions, afterwards and a sample page from the GUIDE. Some of the comments reprinted are by such people as Robert Bloch and Christopher Lee and they aren't brief either.

There's also ads, a small amount, and other articles.

The zine is well put together and has a fairly professional look to it. It's a welcome addition to the shelf of film fanzines and I hope it stays around.

RATING 8 / JAMES VAN HISE

THE COMIC PRESS V2#2 - 75¢ - 36 pages (5 1/2 x 8) - Published by Russell Condello, 34 Burt Street, Rochester, N.Y. 14609

Fanzines in this format are frequently mediocre; this one is an exception. The artwork is good (best: Michael Gustovich) even though mostly derivative. There's a nice selection of fiction (mostly amateurish), articles, reviews, ads, and letters in addition to the art. Reproduction is good.

TCP isn't a great fanzine, but it is a good one, and is done entirely by fans. Other fans who enjoy fanzines below the slick level of the major 'zines will certainly want to include this one in their purchases.

RATING 7 / J. B. CLIFFORD, JR.

COMIC MEDIA #11 - 75¢ - 44 pages - Published by Comic Media Publications, 10 Ladbroke Walk, London W11 3PW, ENGLAND. [Available in the USA from: Charles Swift, 4718 N. 9th Street, Philadelphia, Penn. 1914]

This very professional English 'zine is devoted to Newspaper comic strips, and has a two color front and back cover. The front cover is by Sidney Jordan, with whom there is a lengthy interview on his Science Fiction newspaper strip Jeff Hawke, which has been a headliner in English papers since 1954. The interview is VERY informative and interesting, and is illustrated with photos and also many daily and Sunday Jeff Hawke strips.

This issue also includes a sequence of 31 MODESTY BLAISE dailies; a seven page SPIRIT section by Will Eisner from 1949; 15 dailies from an SF strip, "THE SEEKERS"; some book reviews, letters, and other items of interest. Very worthwhile to the comic strip fan.

RATING 9 / JOHN ELLIS

PITTSBURGH FAN FORUM #9 - 30¢, 12/$3.00 - 44 pages - Published monthly by Benjamin Pondexter, 827 Anaheim Street, Pittsburgh, Pa. 15219

This is the monthly bulletin of the Pittsburgh Comix Club, but it is also much more than that. It is also a fanzine which can be read and enjoyed by any comics fan anywhere. There's about sixteen pages of ads and the rest are comics related articles. The best of these is an eight page interview with Roy Thomas which is hardly the usual quickie type of fan interview as it spans eight pages of very reduced type, so there's a lot of reading there. The interview is very good and much of it dwells on Barry Smith and on Robert E. Howard's version of Conan compared to Marvel's, and even includes a story I never heard of how the CONAN comic was once cancelled and then uncancelled the next day very early in its career.

There's also an article on the '74 New York Comic Art Convention, on why people collect comics, as well as an article by the SFCA's own Howard Siegel on the "second Banana" comics publishers, in this case the Charlton Comics Group.

This is strictly a comics fanzine produced by fans for fans. It includes a lot of fan art as well as a lot of fan fun.

RATING 8 / JAMES VAN HISE

COMIX WORLD #30 - 12 issue sub: $3.00 - two pages (one sheet) - Published by Clay Geerdes, 915 Indian Rock Road, Berkeley, Calif. 94707

COMIX WORLD has run as a feature in several 'zines, but now is available only by direct subscription. A complete set of back issues is also available for $5.00.

This is a newsletter on the underground comics, and appears approximately monthly, with occasional extras thrown in featuring biographies of various artists.

In addition to the casually presented news, there are comments, illustrations by underground artists, some ads, stuff like that.

Geerdes is acquainted with most of the underground comic artists and publishers, and his information is usually (but not always) correct. But even if you could want more, this is the only game in town if you want timely gossip about the underground comix scene.

RATING 7 / J. B. CLIFFORD, JR.

SCIENCE FICTION REVIEW #14 - $1.25 - 48 pages - Published quarterly by Richard E. Geis, 1525 N.E. Ainsworth, Portland, Or.

This strictly science fiction oriented zine was formerly called THE ALIEN CRITIC. It has been published regularly for a few years now and is one of the few fanzines which I subscribe to.

The main outstanding feature of this issue is an interview with Philip Jose Farmer. Actually it's two

interviews with him (or is it three?). The first took place at the mid-America Con about three years ago and the others are follow-ups and clarifications of what he said in the first interview as well as just updates and subjects of current interest. The most interesting portion of the interview concerns how Farmer came to write VENUS ON THE HALF-SHELL using the Kurt Vonnegut created pseudo-character of Kilgore Trout...and also how Vonnegut came to suspend that privilege and why.

Of equal interest is a letter from William F. Nolan in which he discusses the filming of his novel LOGAN'S RUN and mourns over the total change it has gone through from the story he wrote with George Clayton Johnson.

There are also other articles in here, sixteen book reviews on all kinds of fantasy & SF related books, as well as the always entertaining commentaries written by Richard Geis himself as well as the barrage of letters from SF pros he prints every issue.

To the dyed-in-the-wool SF fan, this zine by itself is a large slice of SF fandom.

RATING 9 / JAMES VAN HISE

BATMANIA #21 - $1.00 - 24 pages - Published by Richard H. Morrissey, 55 Claudette Circle, Framingham, Mass. 01701

I haven't been a Batman fan for almost 25 years, and that anyone would combine the ability to publish a decent fanzine about Batman with the ability to do so amazes me.

It is even more amazing that they do a fine job of it. BATMANIA #21 is a sharp-looking fanzine with readable articles and decent fan art. There are also letters, an index to Batman comics reprinted from the BCC, and reviews of recent comics featuring you-know-who.

All together, all that any Batman fan might desire and better than he probably deserves. The subject leaves me cold, but I like to see well done fanzines, and this is one.

RATING 8 / J. B. CLIFFORD, JR.

THE BERNI WRIGHTSON TREASURY - $5.00 - 48 pages - Omnibus Publishing Co., 13970 Lamphere, Detroit, Mi. 48223

Although this zine leads off with a full color front cover by Wrightson, it still doesn't make it. The color front cover is a version of the Wrightson cover on WEB OF HORROR #3 but it isn't as tight or as nice. The insides are at least 90% reprinted Wrightson art from various sources, mostly well known work which appeared in SQUA-TRONT, RBCC, PHASE and COMIC CRUSADER. And to add insult to injury it isn't even all that well reproduced. It's a pretty shoddy package job which has just one thing going for it which will insure its selling...Wrightson's name on the art. Even Bud Plant puts a warning in his list that this zine isn't all that fantastic, despite what you would expect. It's the hands down favorite for most disappointing publication of the year.

RATING 3 / JAMES VAN HISE

FANTASY UNLIMITED #28 - $1 (airmail) - 50 pages side-stapled with wraparound cover - Published by Fantasy Unlimited (Alan Austin), 180 (Basement), Lower Clapton Road, Clapton, London E.5, England

I would expect that this is a fairly typical English fanzine; the reproduction is fair, the art is adequate, and the writing is literate (grammar and spelling are still taught over there).

As U.S. comics are dominant in England, most of the material is familiar. This issue is a Berni Wrightson special, and features a checklist of his work. Several U.S. fans also have contributed to the 'zine.

If you think you might be interested in a view of British fandom, this looks like a good one.

RATING 7 / J. B. CLIFFORD, JR.

TREK #2 - $1.50 + 25¢ postage - 24 pages, tabloid on pulp paper - Published by The Phantom Empire, 5600 N. Freeway #341, Houston, Texas 77022 [Available from the SFCA]

Since the first issue of this zine was published in January, both the editors and myself were deluged with requests as to when the second issue will be published. Well, here it is and the third won't be all that long in coming either. They're going to try and maintain a quarterly schedule from now on, although they still don't want to take any subscriptions yet.

The front cover gets the issue off to a fine start with a giant still from "City On The Edge Of Forever", the STAR TREK episode around which this issue revolves.

The lead article, "The Monsters Of Star Trek" by Winslow Leach, spans three pages and discusses the use of aliens and monsters in the entire STAR TREK series as a whole. Ten stills illustrate the article.

There's a two pages article on the Houston STAR TREK 75 con held last June and it includes several pictures. It's a good con write-up and contains some unusual pictures.

The main article of the issue is "City On The Edge Of Forever: In The Beginning" written by yours truly. The article covers the original story outline written by Harlan Ellison when he was first commission to write a STAR TREK episode. Since his original concept was 90% different from the final filmed episode I compare the differences and weigh them, discussing which was more effective. It is done in a detailed manner so one can see exactly what the entire original story outline by Ellison was like. The article is accompanied by five stills, one printed full tab size.

A list of STAR TREK clubs around the country is followed by the article "What If...?" by Leslie Thompson. This companion article to my own on "City" puts forth the concept of what would have happened had Edith Keeler not been killed at the end of "City". What would have happened? She then carries this idea out further and develops a whole new story from it. This "What If?" column is intended to be a regular feature in TREK which readers can participate in by sending in their own story ideas based on variations of events in ST episodes.

There's also a couple other short columns and more stills (this issue has many stills).

This issue, with the exception of some typos and one still accidentally run upside down, maintains the same level of quality achieved in the first issue. It is not your average STAR TREK fanzine. It's much better than that.

RATING 9 / JAMES VAN HISE

OKAY COMIX #1 - 60¢ - 32 pages (5 1/2 x 11) - Published by OK KOMIX, c/o Jerry Ordway, 533 S. Fifth St., Milwaukee, Wisc. 53204

This is not an underground comic; rather, it is a fanzine in the comic book format. Three stories are included, two by the editor/publisher (one s-f, one crime) and one by D. G. Koula. Plus one page illos.

The Koula piece isn't very good in story or art. The two Ordway stories are respectable enough in writing art, and layout. Contributions are solicited, so amateur comic artists should check this out.

RATING 6 / J. B. CLIFFORD, JR.

# YE OLDE FANZINE SHOPPE

SEND ALL ORDERS TO: JAMES VAN HISE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134
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CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

CINEFANTASTIQUE Vol.4 #1 = $3.00 - The finest fantasy film mag being published. On slick paper with eight pages of full color stills from FORBIDDEN PLANET, 2001, PHANTOM OF THE PARADISE & THE NIGHT STALKER. Also indepth articles on FORBIDDEN PLANET, NIGHT OF THE LIVING DEAD, NIGHT STALKER, Chris Lee interview, reviews and film news, and much more!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940.

SET #1
SET #2

Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

ERB-dom #80 = $2.50 - Completely devoted to the works of Edgar Rice Burroughs. Sixteen pages of Russ Manning's Tarzan (eight in full color), a full page Frazetta illo from "AT THE EARTH'S CORE", articles on "ERB & H.P. Lovecraft", "ERB's Apache Epic", news, and a special ad section "The Fantasy Collector", and more.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1 = 75¢ each - Adventure strips by Billo White, primarily featuring his super-hero The Eye!

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

RAY HARRYHAUSEN FILM FANTASY SCRAPBOOK = $15.00 - 148 page hardcover covers all of Harryhausen's fine stop-motion animation films in detail including a 25 page section on THE GOLDEN VOYAGE OF SINBAD with six pages of color stills. Many chapters include behind the scenes shots. Full color dustjacket. The book is written by Ray Harryhausen with a forward by Ray Bradbury. Beautiful volume.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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STAR TREK 75 = $2.00 - Just published! Includes an interview with James Doohan with many stills, "Starship Chronicles" on the Star Trek episode "Arena", an article on Leonard Nimoy's record albums, a front cover by Morris Scott Dollens of the Enterprise fleeing from a sun going nova, many full pages of rare stills, and much much more!

PALM BEACH CON/TREKON INT'L SOUVENIR BOOK = $1.25 - 5 1/2 X 8 1/2 - Front cover SF painting by C.C. Beck, several pages with art by Kelly Freas, stills from the Superman TV show, STAR TREK, THE MAN FROM UNCLE, FORBIDDEN PLANET as well as other artwork. High quality flawless printing on slick paper.

**NEW**

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00, 5 or more $2.500 - Send for list (I average 50 different pictures in stock at any one time). As a rule these are glossy photos but will make stik upon request. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Baldaur" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.25 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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TREK #2 = $1.50 - SECOND ISSUE OF THIS NEW FANZINE FOR STAR TREK FANS! Special 'CCity On The Edge Of Forever" issue with two big articles, one detailing the originally conceived version which was 90% different from the final filmed version. Also many "City" stills. Also an article on "The Monsters of Star Trek" and much more!

MEDIASCENE #15 = $2.00 - Special double-size comics issue. Very introspective and revealing three page article written by Vaughn Bode' one month before his death. Front cover by Bode'. Centerspread and much other art by Barry Smith as well as an article on his future projects. Art by Steranko, Kirby & Neal Adams. Film articles on ROLLERBALL and JAWS and SPACE: 1999. Also news on comics and much more. Tabloid size on good paper.

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely/Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8 1/2 X 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of Heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SPIRIT #1 [WARREN PUBLICATIONS]= $2.50 - Contains eight Spirit adventures by Will Eisner. Seven are flawlessly reprinted in black & white from the original art. The eighth is a Spirit strip by Eisner in full color with the color done by Richard Corben. It is easily one of the finest publications to come out in years!

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new SF disaster films (Towering Inferno, Phase IV, Earthquake), an article on coming pulp hero reprints, centerspread is new SF painting by Steranko. Plus the usual news of coming comics, paperbacks and films.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; and Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are:
DARKEST AFRICA, DRUMS OF FU MA
ZORRO'S FIGHTING LEGION, SECRET AGENT X-9,
ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]

FILMS FANTASTIQUE = $2.50 - The first five "Films Fantastique" columns by James Van Hise with additional stills and a pictofiction retelling of the film THE TIME MACHINE with ten fine stills. Front cover in color from the movie THE DAY THE EARTH STOOD STILL.

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

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BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

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GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS #2, &4, MILITARY COMICS #1, CAPTAIN MARVEL #1 & #2, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1, PEP COMICS #17

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

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MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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GENE DAY

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